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ULTRAVERSE'S MAIN
MAN UNLEASHED!

NUMBER EIGHT • FEBRUARY, 1994
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HERO

ILLUSTRATED



Scan
Hero Illustrated 8 (February 1994)
Warrior Publications

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HERO

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AS A GREEN LANTERN,
HAL JORDAN POSSESSED
THE MOST POWERFUL WEAPON
IN THE UNIVERSE.
NOW HE WANTS MORE!



**AN ERA
ENDS HERE!**

ON SALE IN JANUARY '94

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**EMERALD
TWILIGHT
GREEN
LANTERN
#50**

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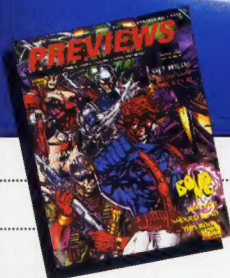
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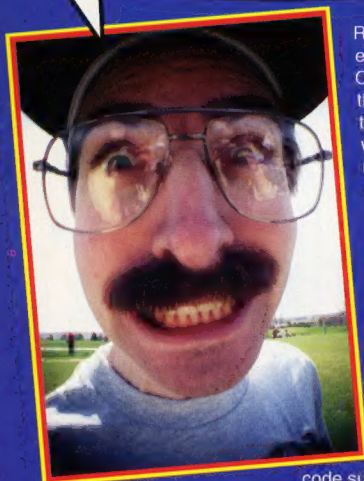
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IN YER FACE!



Raise your hand if you've ever seen the Comics Code Authority stamp on the front of a comic. Keep them raised if you know why it's there. Keep them up if you know why it exists. Hmm, seem to have lost a few of you. Okay, keep those hands raised if you know what the seal stands for.

Yup. That's what I thought. Nobody out there knows. It's a pretty good bet the people at the Comics Code Authority don't know what it stands for either. What is this

code supposed to tell the average consumer? That the comic isn't excessively violent? That it doesn't contain any overtly sexual scenes depicted therein? That it doesn't preach a demonic religion and perform sacrifices within those pages?

The point is that the general public doesn't know what the code is supposed to represent. Because of that, the Comics Code Authority has completely and utterly failed in its mission. It doesn't matter if a comic carries the CCA seal of approval or not anymore. No one pays attention, and if they did, what would it tell them?

Let me pick a few books out for example. (I hate doing this because it's so biased, but watcha gonna do? Work with me here.) In the last batch of review comics I received from Marvel, all had the CCA seal on them with a few exceptions. *Spider-Man*, yup. *X-Men*, it's there. *Night Thrasher*, on there twice! *Morbius*, the *Living Vampire*, it had one. Hmmmm. *Blaze: Legacy of Blood*, passed the code. Gotta wonder.... *The Punisher*...you guessed it, carrying the code seal of approval. What is going on here?

Let's see which books didn't carry the code...all the Epic titles (no surprise there), Marvel UK (why not?), and *The Life of Christ: The Easter Story*. What? I'm not getting something here. I can understand why books like *Bloodstrike* with all the graphic violence and gore don't carry the code seal. I understand why comics like *Omaha the Cat Dancer* don't have the seal due to mature sexual themes and nudity. But what does *The Life of Christ* have in its pages that isn't worth the seal that *The Punisher* and *Blaze: Legacy of Blood* manage to avoid?

The point is that the code is useless in its ability to inform the public. It's outdated, misused and has no relevance to the consumer. It's time to disband the CCA and come up with a better system of self-rating comics before Congress decides to talk about violence in comics rather than video games.

It's happened before.

John Danovich

HERO

ILLUSTRATED

FEBRUARY, 1994

Volume 1, Number 8

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PUBLISHER

Steve Harris

ASSISTANT PUBLISHER

John Danovich

EDITOR

Frank Kurtz

ASSOCIATE EDITORS

Don Butler, Steve Darnall, Joe Funk, Rob Holly, Mike Stokes, Brian Wenberg.

CONTRIBUTING WRITERS

Chris Golden, Paul Grant, Andy Mangles, Mystery Fan Boy, Mark Nelson, Mike Tiefenbacher.

ART DIRECTOR

Martin Alessi

PRODUCTION

Colleen Bastien, **Production Manager**

Dean Hager, **Production Assistant**

Jennifer Whitesides, **Managing Copy Editor**

Gayle Schneider, Jo-El M. Damen, **Copy Editors**

John Stockhausen, **Ad Coordinator**

DIRECTOR OF MARKETING

Marc Camron

HERO-800 NETWORK

COMIC STORE LOCATING SERVICE

1-800-321-HERO

CUSTOMER SERVICE (Subscribers Only)

(515) 280-3861

WARRIOR PUBLICATIONS, INC.

Steve Harris, President

Mike Riley, Vice President of Operations

Mark Mann, Chief Financial Officer

Cindy Polus, Financial Manager

Dave Marshall, Circulation Manager

Cindy Kerr, Director of Promotions

Harvey Wasserman, Newsstand Director

Peter Walsh, Newsstand Manager

John Stanford, Manufacturing Director

Ken Williams, Systems Coordinator

ADVERTISING

Eisenberg Communications Group

Los Angeles, CA 90024

(310) 824-5297

Jon Yoffie, National Advertising Manager

Suzanne Farrell, Ad Coordination Manager

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JANUARY '94

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- 213 TWO VIEWS OF GRENDEL**
A special look at Dark Horse's *Grendel Tales: The Devil's Hammer* #1! See Rob Walton and Matt Wagner put Grendel through his paces!

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PRIMED AND READY...

Prime seems to be the favorite in a game of tug of war, brought to us by Nifty Norm Breyfogle. See what artist Breyfogle and writers Len Strazewski and Gerard Jones have in store for the Ultraverse's hottest hero!

EXCLUSIVE HERO CONTEST



As if an issue packed full of news and features wasn't enough, *HERO* and Valiant Comics have teamed up for a very special contest! Before this issue is over, we'll be giving away a copy of:

EVERY SINGLE VALIANT COMIC!

That's right! Were you too late for *Magnus: Robot Fighter* #1? Did your store forget to order *X-O Manowar* #12? For a chance to win those—and more—look for the special "scratch-and-win" card in this issue!

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February, 1994

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How to turn an obsession with *King Kong* into a profitable career: In his first interview ever, the creator of *Monkeyman* and *O'Brien* talks about Longshot, Gumby, and sending the X-Men to Asgard!

84 TAKING STOCK OF MARVEL COMICS

What happens when an obligation to make big money for your stockholders clashes with an obligation to make good stories for your fans? *HERO* gets inside *Mighty Marvel* for the full story!

92 ALIENS VS. PREDATOR: MOVIE UPDATE

You just know when these two anti-heroes meet, it'll be a collision course with wackiness! Will the recent announcement of *Alien 4* throw this team-up into cinema limbo?

100 SHOOTING STARLIN

Dig the new *Breed*: The man who puts a little bit of cosmic into everything talks about his all-time favorite characters and his role in Malibu's new Bravura line.

104 SOME MORE MOORE

In the second half of a two-part interview, Alan Moore talks about his work on *Swamp Thing* and *Watchmen*. PLUS: A look at the brief career of Alan Moore, Hollywood mogul.

110 MARK SCHULTZ'S ZENOZOIC TALES

He's won awards and acclaim for *Xenozoic Tales*. Now he's heading to Topps with a spin-off, *Cadillacs & Dinosaurs*. What's next for Mark Schultz? Could it be...television?

150 WASHINGTON'S MOST POWERFUL FANBOY

How did United States Senator Patrick Leahy end up guesting on *Batman: The Animated Series*? In an absolute exclusive, the senator talks about his acting career and the new Batman!

QUOTE OF THE MONTH:

"I can cure Gary Groth in, like, 10 seconds: 1) Give him a date on Saturday, and 2) Make him coach a Little League team three times a week!"

-Todd McFarlane

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AN INSIDE LOOK AT FEBRUARY'S HOTTEST COMICS!



FANTASTIC FOUR #387

YOU'LL JUST DIE IF YOU MISS PART 1 OF "NO ONE GETS OUT ALIVE." LOOK FOR THE DIE CUT COVER TO THIS ISSUE THAT BEGINS THE END OF AN ERA FOR THE ORIGINAL FANTASTIC FOUR BY TOM DEFalco, PAUL RYAN AND DANNY BULANADI.

AMAZING SPIDER-MAN #388

LAST ISSUE'S STARTLING REVELATIONS TURN TO TRAGEDY AS SPIDER-MAN'S PUT THROUGH THE GREATEST EMOTIONAL ROLLER COASTER OF HIS LIFE. SELLING TICKETS ARE THE CREATIVE TEAM OF DAVID MICHELINI, MARK BAGLEY AND RANDY EMBERLIN. 64 PAGES FOIL-EMBOSSED COVER.



MARVEL COMICS PRESENTS #151

BEGINNING A BOLD NEW ERA, MARVEL'S BRAND NEW BIWEEKLY SERIALIZED STORIES BEGIN FEATURING MARVEL'S HOTTEST CHARACTERS—WOLVERINE, MOON KNIGHT AND VENGEANCE.



NORTHSTAR #1 OF 4

SIMON FURMAN, DARIO CARRASCO JR. AND IAN AKIN TAKE NORTHSTAR OUT OF THE ASHES OF ALPHA FLIGHT AND INTO A GLOBE-SPANNING SOLO LIMITED SERIES.



NIGHTWATCH #1

AFTER LIVING IN SECLUSION ON A REMOTE ISLAND, NIGHTWATCH HOPES HE'S BACK IN TIME TO SAVE HIS FUTURE. BUT WITH A DANGEROUS NEWLY-ACQUAINTANCE, BARRAGE, RUNNING RAMPANT IN THE STREETS OF NEW YORK AND A CLASH WITH SPIDER-MAN, IT LOOKS LIKE HE'S HISTORY BY TERRY KAVANAGH, RON LIM AND AL MILGROM. AND WITH A SPECIAL PRISMATIC FOIL TREATMENT, EVEN THE COVER'S AHEAD OF ITS TIME—WATCH FOR IT.



PUNISHER IN 'NAM: FINAL MISSION

AFTER A JS B-52 IS SHOT DOWN IN 'NAM, FRANK CASTLE AND TROOPS STAGE A TERRIFYING RESCUE ATTEMPT. THIS ISSUE ALSO DESCRIBES THE CRUCIAL EVENTS THAT LED TO THE DEATH OF FRANK'S FAMILY AND BIRTH OF THE PUNISHER BY DON LOU MAX AND ALBERTO SANCHEZ. COVER BY THE LEGENDARY JOE KUBERT.



Can We Keep It?

Dear **HERO**,

I was just wondering, for the Reader Cover Art, do you have to keep the original? I could send you a self-addressed stamped envelope with my drawing.

- Rolando Salazar
Los Angeles, California

We would like to keep the original art for all the Letter Art and Reader Cover Art for a couple of reasons. First, it keeps the really good pieces from going from contest to contest, winning over and over again. I don't think anyone wants that to happen. Secondly, it gives us the best copy to work with for reproducing in the magazine. And third, we put all the ones we like up on a wall in the HERO offices. It's cheaper than wallpaper!

City of Brotherly Love?

I just finished reading "The Final Word" in issue #6 and have some advice for Michael Davis, next year stay home!

Nine out of his ten paragraph article were nothing more than bitchin' and moanin'. Why would you go out to a movie in such a great city as Philly? Anyway, you should have been rubbing shoulders with the other convention people. It might have improved your "Popularity Level." And if you must go next year, I sure hope someone buys you dinner on the first night! Although, it will take more than a milestone to change that lousy attitude.

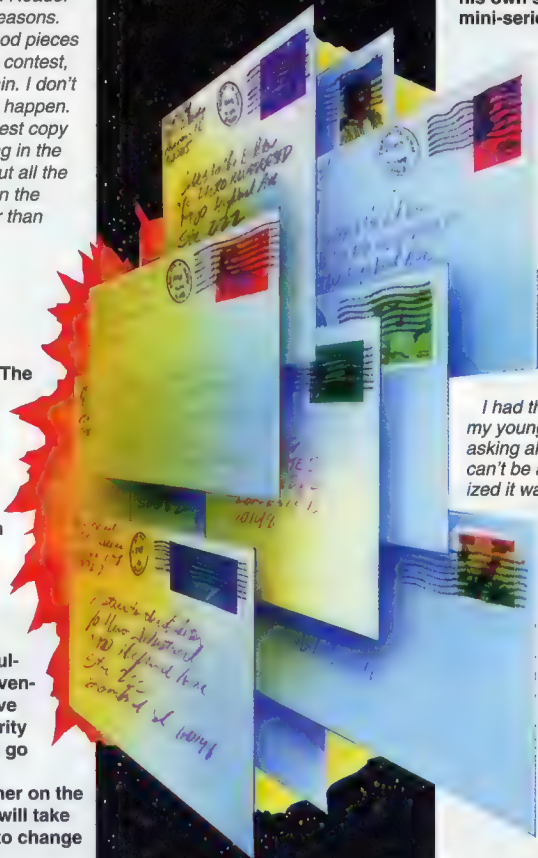
I enjoyed the other 193 pages.

- John Litwin
Germantown, Maryland

What a wonderful concept, come to our city, but don't go anywhere. Just leave us alone, and get on with your convention! I thought Philly was the City of Brotherly Love.

Where else would you find a McDonald's right in the very

LETTERS TO THE EDITOR



We are getting **BLOWN AWAY** with the incredible response **HERO** has received! Keep the comments and opinions coming and you may become a star in the pages of the new number one name in comics!

Letters To The Editor
c/o **HERO ILLUSTRATED**
1920 Highland Ave. Suite 222
Lombard, IL 60148

same hospital where they treat people for high cholesterol, obesity and heart attacks. What a city!

As for Michael's attitude, isn't that his charm?

Future Jeopardy Contestant...

Dear **HERO**,

Why was there an Ivory Tribe? Will there be any 2099 movies? Will Hulk 2099 have his own series? How many mini-series have there been for **Venom** and how many more will there be? Will Pitt guest star in **Marvel** to fight **Hulk**? Will any dead superheroes come alive? Will any superheroes die? Will any comics go to hard covers? Why don't you list every comic in your price guide?

- William Millender
Brooklyn, New York

I had this horrible feeling that my young son was behind me asking all these questions that can't be answered. Then I realized it was your letter. Why ask why? 1) Because it wasn't purple. 2) I hope not. 3) Probably, everybody else has. 4) Too many and too many. 5) Probably, everybody else has. 6) Probably, everybody else has. 7) Probably, everybody else has. 8) Yes. 9) There's a shortage of trees. Any more questions?

No Longer Clueless

Dear **HERO ILLUSTRATED**,

I found out what trick/theme you put in the large covers of the price guide in **HERO** #6. They all have a line of heroes/villains on both sides getting ready to fight. Do I get anything for this observation?

Oh, by the way, what's up with the faces on Mr. McFarlane in the TOP 9 in

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LIST OF WINNERS

ISSUE #1

SPOTLIGHT CONTEST: LARSEN
ART-JONATHAN THORNTON
LETTER ART: WIZARD #17 PLAT-
INUM-ROBERT HACKER, VANCOU-
VER, WA
CONTEST #101 DAREDEVIL #1-
DAMION DAVIS, APO, AE
CONTEST #102 VENOM #1 BLACK-
SHANNON FOWLER
CONTEST #104 UNITY #0 S. CUPP
CONTEST #105 CONAN THE BAR-
BARIAN #1-C. MOSCATIELLO JACK-
SON, NJ
CONTEST #106 MAGNUS #21 GOLD-
SCOTT HARDIE
ST. CHARLES, IL
CONTEST #107 NEXUS #1-DAVID
MUNIER, PEORIA, AZ
CONTEST #109 AMAZING SPIDER-
MAN #1 PLATINUM-TONY PACHEO,
CHULA VISTA, CA
CONTEST #110 PLATINUM ALIEN V.
PREDATOR (25)
CONTEST #111 TMNT #1-LARRY
TRUJILLO, KANSAS CITY, MO
CONTEST #113 UNCANNY X-MEN #1-
DAMON YOUNG, NOVATO, CA
CONTEST #116 WILDCATS #1 GOLD-
DENNISON, TAN QUEZON CITY,
PHILIPPINES

ISSUE #2

GO FIGURE IMAGE ASHCANS & T-
SHIRT-GREG KEEFER, JACK-
SONVILLE, FL
LETTER ART HULK #1-A. WHITTY ST.
CATHARINES, ONTARIO
COVER ART SILVER SURFER #1-LES
WHITE, FRESNO, CA
COVER ART PLATINUM. ALIEN V.
PREDATOR-G. DE LE PAZ CHICAGO,
IL
COVER ART PLAT BATMAN/GREN-
DEL-JON WONG WICHITA, KS
CONTEST #119 AMAZING SPIDER-
MAN 238-J. PICKETT
CHICAGO, IL
CONTEST #120 SWORD OF AZRAEL-
KARIN AMARA
CONTEST #122 FOREVER PEOPLE
#1-RAY BUTTS
CONTEST #123 TRIBE 1 IVORY-J.
SOYER, HACKENSACK, NJ

CONTEST #125 FUTURE IMPER-
FECT-JOE HINES, JR.
CONTEST #126 IRON FIST 14-
CHRISTOPHER DAY, SILVER
SPRING, MD
CONTEST #127 MARVEL SPOT-
LIGHT 5-(NO NAME), ASTORIA,
NY
CONTEST #129 KISS SUPER
SPECIAL 1-PRATT RESIDENCE
ZION, IL
CONTEST #130 PITT 1-R. WEI-
DAMZ, KILLEEN, TX
CONTEST #131 REN & STIMPY
1-D. NEWTON
CONTEST #132 SANDMAN 1-J.
WELLS, ALAMOGORDO, NM

ISSUE #3

LETTER ART AVENGERS #1-
BARRY STEPHENSEN,
BURLINGTON, NC
LETTER ART PLATINUM MAD-
MAN-RYANT RIVERA,
VINELAND, NJ
LETTER ART ALIEN V PRED-
ATOR PLATINUM-PAT BLOCK
WASHINGTON, PA
COVER ART CAPTAIN AMERI-
CA 100-JACK GRAY, DENVER,
CO
COVER ART PLAT MADMAN &
ALIEN-GREG HOFFMAN
TULSA, OK
COVER ART PLAT BATMAN
GRENDL-DAVID GUTIERREZ
CARSON, CA
GO FIGURE TRIBE IVORY 1-
KERIC KEN MORINAGA
GO FIGURE WILDSTARS GOLD-
WALSTROM & MCKELVEY
CONTEST #134 DARK KNIGHT
#1-WM. J. GEORGE JR.
SEEKONK, MA
CONTEST #137 LEGENDS #6-J.
TRAN, CHARLOTTE, NC
CONTEST #135 GREEN HOR-
NET 1-LARRY BAYLISS
DECATUR, GA
CONTEST #138 MACHINE MAN
1-T. SANTOS, BROOKLYN, NY
CONTEST #141 MARVEL FEA-
TURE 1-J. POWELL, LOTT, TX
CONTEST #142 NEW TEEN
TITANS 2-CASEY DEVANE
IVANHOE, NC
CONTEST #143 POWER OF
WARLOCK 1-FRANK HERNAN-
DEZ, NORTHBRIDGE, CA
CONTEST #147 SHADOW 1-
F. FOEN, NOVI, MI

issues #5 & 6? Is this one of
your "what's wrong with this
picture" tricks?

- Phil Mamuyac
San Leandro, California

What are you talking about?
He looks okay to us.

Looking For Prices

Dear HERO,

I having some trouble finding
the value of a few of my comics.
I've looked through many mag-
azines but found nothing, so
I've decided to ask you. Here
are the comics I am referring to:
The Dead #1 - Arrow Comics
Stormwatch #1 Gold
Youngblood Strikefile #1 Gold
I hope you can find the value
of these comics.

- David Serback
Chicago, Illinois

We did some digging around
and found the following prices.
Stormwatch #1 Gold is currently
going for \$40.00-\$50.00.

Youngblood Strikefile #1 Gold
was actually two different gold edi-
tions. It was a flip book and some
of them had the gold on one side
and some had the gold on the
other. There seems to be no price
difference between the two, but
the prices vary greatly on them
both. Roughly, they fetch between
\$20.00-\$60.00.

Finally *The Dead* #1. As near as
we can tell it's going for a couple
of bucks.

Kids These Days

Dear HERO,

I pretended to tear my brother's
comics in front of him (fake
ones—those for 20 cents type).
He stood there shocked and
dazed for about 20 minutes
before he actually examined the
shredded comics.

What a relief it was! For if it
was his comics, I would proba-
bly not have lived to this day.

-Zheng Xiangling
Singapore, Philippines

Zheng, you party animal!
Twenty cent comics or not, we'd
have fed them to you.

We started a pool around the
office. The heavy money says that
your name translates directly to
"Beavis Butt-Head" while the long-
shot has it as "Charles Manson."



LEGEND

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Don't Like The Wurd

Dear **HERO**,

I just wanted to say that your magazine is great except the page called the "HERO Insider". What is this junk anyway? The guy doesn't give me much news about anything. What he does is confuse me. What's up with the spelling mistakes anyway? Wurd Up? What the hell is that? Either the guy needs more schooling or he isn't very good at being funny or whatever he's trying to get at.

- Tam Ha
Philadelphia, Pennsylvania

Sometimes the *Mystery Fan Boy* is a bit confusing even to us, but rest assured that everything s/he writes is for a reason. Some of the mis-spellings are done to give a clue to what the real meaning is.

Besides, if s/he came right out and said what s/he meant then everyone would know who s/he is and wouldn't tell MFB anything anymore.

And why all this hate from Philly?

On The Other Hand...

Dear Sirs,

I read your magazine every month

and I am very pleased with it. I especially enjoy "The Final Word" by Michael Davis. He's so cool. Keep up the good work.

- Robert Francis L. Germar
Ayess AFB, Texas

Thanks, and if you tell me that you're originally from Philly I'll eat my World Series program and root for the Blue Jays.

Still Not Satisfied

Dear **HERO**,

Being an aspiring comic book writer/artist, I appreciate a lot From Pencils To Inks. But that's not enough. So I suggest that you do features on storytelling, characterization and things like that. You should also give us a list of good art books to buy. Telling us how to submit projects to the companies and how to get our works and characters copyrighted would also be helpful to those of us who don't know about the business side of working in comics. It's good to know how to draw, but if you don't know anything else you can get exploited, or not survive very long.

- Stephen Paradis
Mont-Laurier, Quebec

THE HERO READERS' TOP 9 ARTISTS



1. **Todd McFarlane**
2. **Jim Lee**
3. **Joe Quesada**
4. **Sam Keith**
5. **Marc Silvestri**
6. **Dale Keown**
7. **John Byrne**
8. **Frank Miller**
9. **Barry Windsor-Smith**

PSYCHO LETTER OF THE MONTH

Dear **HERO**,

I'm writing you to tell you that your magazine sucks! There are too many sucky advertisements, too much sucky pictures. Your contests really suck. Not to mention your sucky **HERO** Reviews. Or that Suck was excuse for Reader Cover Art. I'm not even going to talk about your **HERO** Hot Top Ten, cause you know that sucks. Doesn't suck to run such a sucked up magazine? Sucks to be you, huh?

Joshua LaDov
Novi, Michigan

Dear Joshua,

I was born and raised in Michigan, and I'm continually amazed at how many **Psycho Letters** come from the Wolverine State. I've been to Novi, and it sucks.

Good Lord! Between the two of us we're sounding like **Beavis and Butt-Head**! That's enough! No more! From this moment on, no more **Psycho Letters** from Michigan, no more using the word "suck" in a sentence without using the word "lemons", and no more of **YÖU, Joshua!**

Begone, vile demon, and take your internal **Psycho Letter** with you!

Man, I've got to lay off the booze!





MEATY • EVIL

Sure you've played action/adventure games before, and you're sitting there thinking "Been there, done that", there's not a game made you can't beat the crap out of— big yawn right! WRONG, dragon breath! You've never seen anything like **LEGEND**. Non-stop action, gruesome villains, wicked weapons and sensational graphics. Travel back to a medieval land where your sword is the only law. Where the rich and powerful reign over the land with an iron fist of terror. Enter the Black Temple and battle through worlds of wizards and fire breathing dragons. Conquer the baddest boss monsters ever seen and fight your way through the uncharted world of **LEGEND**.



 **SEIKA**
Breakin' All The Rules

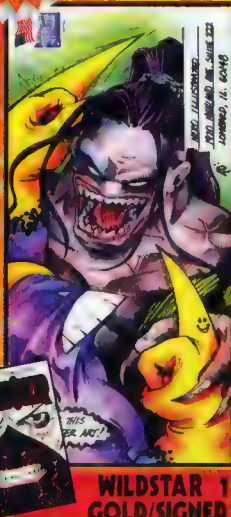
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HERO LETTER ART

Every month, HERO offers valuable prizes for the most creative and original artwork that comes courtesy of the U.S. Postal Service! If you feel your art is worth it, step up and let us be the judge. Go for it!

1ST

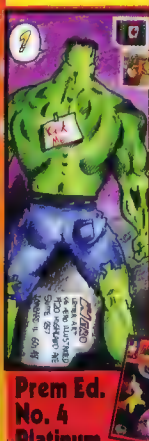
**1st Place
WINNER**



**WILDSTAR 1
GOLD/SIGNED**

Denny Vergara
Houston, TX

**2nd Place
WINNER**



**Prem Ed.
No. 4
Platinum**

Alex Fellows
St. Laurent, Quebec

**3rd Place
WINNER**



**Prem Ed.
No. 9
Platinum**

Vic Baldwin
Borger, TX



If you thought the freebies for this month's winners were fine, we've got a Stormwatch Gold just waiting for the best Letter Art next month! Stay with HERO for the best goodies and send your masterpiece to:

Letter Art
c/o HERO ILLUSTRATED
1920 Highland Ave, Suite 222
Lombard, IL 60148

Last issue, we gave you a primer on the perils of self-publishing, some of the do's and don'ts as told by those who are in the know.

In the upcoming months, HERO will be bringing everyone all the inside information on the comics business—the how-to's and the where-to-go's that all the pros know and use to get work. We'll be offering the submission guidelines from all

the major and minor comic book companies for artists, writers, inkers, editors, colorists, you name it, HERO is the place to be if you want to break into the comic industry.

For a little bit more on the in's of being an artist or writer, take a look at Michael Davis's "The Final Word" this issue as he gives a look from his perspective

Outstanding ENTRIES



David Fontaine
Attleboro, MA



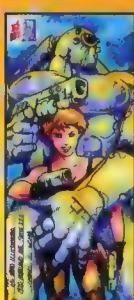
Danny Vergara
Houston, TX



Odie Wright
Norfolk, VA



Johnny M.
White



Denny Vergara
Houston, TX



Sharon
Charles

No Contest

Dear HERO,

I'd like to enter this air brush drawing of Spawn in a HERO art contest. Spawn is proudly displayed at my store's front entrance. He measures an amazing nine by four feet! It was drawn by my good friend Oscar Perez

VALIANT VISIONIZED... ONCE AGAIN!

PRESENTED IN



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A THREE-PART MINISERIES WITHIN A SERIES
BEGINNING IN SOLAR #33 • SHIPPING IN FEBRUARY

VALIANT



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HOW TO KILL DANOVICH



Chris Leyva
El Cajon, CA



Tim Warchocki
W. Seneca, NY



Erik Williams
Matthews, NC



John Bush
Desoto, TX



John Hamby
Crockett, TX

and brilliantly airbrushed by Angy and Looney Tlc.

Customers often bring cameras to take their pictures with him. I think it's an incredible piece of art and I would like to share it with all of you at *HERO*.

-Stan Padro
Comic Town U.S.A.
Miami, FL



Consider it shared! We too thought that it was an incredible piece of art, and as soon as you can put it in an envelope, we'll enter it in one of our contests!

Sing Me Your Sad Story

Dear Editor of the mag that kicks ass,

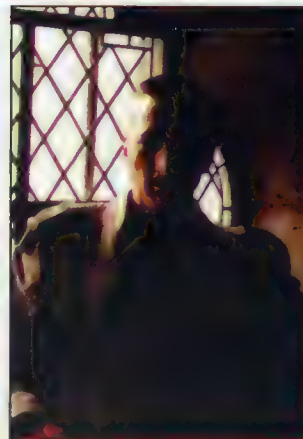
I went to my favorite comic shop, Wonderworld. As I hurriedly pushed open the door, adrenaline rushed through my body. I raced to the comic section as fast as I could and looked for new stuff. I started at the end of the comic section and well...WetWorks still isn't here, no X-Men, no Spawn, No Pitt, no Maxx, no issues with Venom and Carnage...would this be the first time in a year (every week at Wondy) I wouldn't buy a thing? Then I saw *HERO*, fresh cover and no extra charge!!!

"Damn," I said. Then I saw on the cover "McFarlane Interview"!!! When I turned the mag over I wondered what the hell those little comics were? Well, they looked like crap but they were free so what did I have to lose? I had \$20.00 so I thought I would check it out.

Well, I tore open the mag and engulfed myself in the pages. The first 50 pages made me think twice, but the next 128 KICKED ASS! Keep the heat on Wizzy!

- Kyle Tada
Seattle, Washington

THE HERO READERS' TOP 9 WRITERS



1. Frank Miller
2. Neil Gaiman
3. Fobian Niecieza
4. John Byrne
5. Alan Moore
6. Peter David
7. Jim Shooter
8. Len Strazewski
9. Todd McFarlane

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ROCK 'N' RACING

Hot games are great — but this one's a scorcher. Screamin' cars and guitars make Rock 'N' Roll Racing a sizzlin' success. One- or two-player action lets you go head-to-head with a most gruesome field of lead-footed crazies alone or with a friend. The futuristic fun begins with five lean, mean racing machines that will annihilate the competition — and leave a dust trail all the way to the checkered flag. And, the totally awesome rockin' soundtrack will blow you away. So, crank up the tunes and strap yourself in, 'cause this is the wildest ride in the universe!

Electronic

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Irvine CA 92714



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CRITIC'S CHOICE

"A hot race that will knock your socks off plus great commentary by Larry Buffman! What more could you ask for?"

Electronic Gaming Monthly

"This game is a blast, whether you're tapping your foot to the Peter Gunn theme, sailing off the track to a fiery demise, or taking out your competition with a rogue missile."

Game Informer

"Rock 'N' Roll Racing gives you that adrenaline rush that is so seldom found in today's flashy 16-bit games. This is what a SNES game should be."

DieHard GameFan Magazine

"Graphics, music, sound control and fun...it doesn't get any better than this! Interplay is known for producing quality titles and Rock 'N' Roll Racing is now the best in their stable."

DieHard GameFan Magazine

"If you like hot, futuristic racing action mixed with heavy-duty firepower and topped off with a kickin' soundtrack, you're gonna love this one."

Game Players Nintendo/Sega Magazine

"From the moment the Interplay logo appears on the screen...this game has you by the intestines, and, dude, it doesn't let go!"

Electronic Games



HERO NEWS

Compiled by Joe Funk

Stimpy-Mania

Due to unexpected demand, Topps was unable to fill orders for Ren & Stimpy cards with their initial shipments in mid December.

Malibu Snafu

Although solicited through issue #7, Malibu is ending the Ultraverse Exiles series as of issue #4, where the team dies a permanent death.

Spider-Man Illus...?

A new magazine for kids ages 6-10 will debut in February, where Marvel will spotlight everybody's favorite wall crawler.

Movie Magic

The Batman Animated Cards Series II includes a special 30 card subset highlighting the Mask of the Phantasm.

Comic Sales Sluggish This Fall

But is it an enigma, or a long term trend?

Beware the up cycles, because there's always a down cycle.

The comics industry learned that lesson again this fall. After the biggest summer in comics history when more than 750 new titles were released in just two months—the backlash that many industry observers predicted has arrived.

While there has always been a slowdown in comic sales in fall when school starts, the slowdown this autumn was the most severe in several years.

According to many of the consulting retailers who contribute to the **HERO** price guide, the slowdown affected virtually every title, most notably those from industry darlings Valiant and Image.

There are several theories for the slowdown:

1. Speculators left, taking some customers with them. As the comics market grew in popularity, it attracted the attention of sports card speculators

looking for a new game. They sank big bucks into Image and Valiant books and ended up taking a bath on such titles as *Turok* and *Tribe*. When the speculators were unable to sell the books even at cover price, they ended up dumping books on other dealers for as little as 15 cents apiece.

Collectors, especially first-time readers, were discouraged from buying new comics, as this mentality basically said, "Though these books are hot, they won't be worth buying."

2. Quality hasn't kept pace with quantity. This seems to

be an age-old gripe, but the complaint is more glaring during a stagnant market.

"There's too much mediocre product on the market that is overpriced by publishers and that imitates each others'



Crowds came from all over the planet to get a glimpse of Another Universe, a cool new hybrid store recently opened in Springfield, VA.

SPAWN-TASTIC

(The hot books of December according to Capital City)

1. **Spawn** #18
2. **X-Men** #29
3. **Uncanny X-Men** #309
4. **Superman: Man of Steel** #30 (D)
5. **Superboy** #1
6. **Superman** #86
7. **Steel** #1
8. **X-Men 2099** #5
9. **Batman** #504
10. **Adventures of Superman** #504



**CLAIMING YOUR
CORNER IN A
CROWDED
MARKETPLACE IS
LIKE GUTTING A
FISH.**

**IT'S MESSY, BUT YOU
GOTTA DO IT IF YOU
WANNA EAT!**



**Making a fresh start
in a stale market.**

**We're small, we're hungry and
our brains don't fit our skulls.**

DEATH'S HEAD II TM & © 1994 MARVEL COMICS UK LTD.



thrust," said a manager from Empire Comics in Rochester, N.Y.

This point goes hand-in-hand with the next:

3. It's getting expensive to be a comics collector. Of the more than 80% of the *HERO* consultants who responded, customer complaints usually focused on gimmicks that drive up the cover price while quality of story and art inside was marginal at best.

"The biggest complaint is that comic companies are charging too much for gimmicks and not delivering on the story and art," agreed Todd Fehrman of The Great Escape, Nashville, TN.

Despite these comments, it's not all gloom and doom. Many retailers are having an above-average Christmas season. And the comics shop will again be righted—the question is, when?

"It's definitely something we're going to recover from," said Eclipse Sales Director Beau Smith. "It's just that a new strategy of attack will have to be made. Adjustments have to be made. We're going to have six months of over-cast skies until everybody can regroup."

Although many blame overabundance of product for the market dip, there is also an unprecedented number of retailers vying to sell the same types of comics—primarily superhero titles—in 1993.

"I used to run a comic book shop in my home town, which has a population of about 5,000" commented Marvel's Gary Guzzo. "Now there are

three shops, and the town is still the same size.

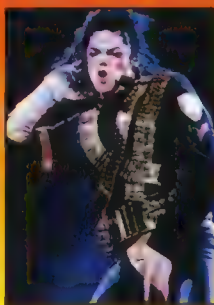
Separately, they're all struggling, but combine the profits of all three stores, and their totals are much higher than mine ever were. The market has definitely grown, but the number of retailers may have outpaced the expansion."

What's the answer? It's clear the fault for the current status of the market lies with no one.

Historically, the comics market has always seen ups and downs, most recently during the black-and-white independent comics explosion of the mid-1980s.

So is there a bright side to the current doldrums? Definitely. It's a survival of the fittest situation where the comics shops that survive will become better managed and will understand their customers' demands that much more. The publishers who best respond to meaningful suggestions from loyal readers will thrive. Those who continue to churn out gimmicks-laden titles with diluted story lines will wither away under intensified scrutiny. Collectors can expect to see better written and better drawn comics.

THE BLACK EYE AWARD



Our first-ever two-time winner is none other than the self-proclaimed King of Pop himself, Michael Jackson. We always knew there was something strange about the pale squealer's intense attraction to his chimp Bubbles, but it all makes more sense to us now.

EVERYBODY LIKES THE "GOOD GUYS"

Defiant's eight Good Guys convened recently in Anaheim, California to celebrate their selection as stars of Defiant's newest comic book. The event was a culmination of a year long

search to find real kids to populate one region of Defiant's Universe.

"We were blown away by the mirror image between art and life," said Deborah Purcell, Defiant's editorial director. "One young fellow, Zack, has the same first name as his alter ego...while Flex, described in the comic as a girl with an 'indomitable spirit' was there despite having her back broken just three weeks before."



Pictured here with Jim Shooter are eight comic book fans who had the chance of a lifetime as they were selected as character role models for a new Defiant comic book series entitled *The Good Guys*. They were selected from more than 2,000 youths across the country based on a written submission and photo.

You'll **FLIP** for PREVIEWS!

PREVIEWS will send you head-over-heels with every issue for 1993 filled with *new* regular features between two spectacular covers:

- **PREVIEWS Comics**, featuring John Byrne's *Aliens: Earth Angel* from Dark Horse and Defiant's *The Good Guys* by Mike W. Barr and Grey—in full color and available nowhere else!
- **PREVIEWS Presents:** Exclusive comics sneak-previews!
- **PREVIEWS Interviews**, starring top creators and personalities in comics and beyond!
- **Marvel Highlights**—32 powerful pages packed with indispensable information from the House of Ideas!
- **Valiant Spotlight**—News of the New Era in comics!
- **The DC Classic Cover Gallery!**
- **Full-color Gems of the Month!**
- **Advance information and convenient ordering** for the latest in comics and collectibles!

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Top Talent Barry Windsor-Smith Creates the Latest Ultraverse Sensation

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the first (and last) word in comics, no matter how you look at it. Comprehensive, colorful, collectible—and available at fine comics shops everywhere!



You'll **FLIP** for PREVIEWS!



JIM LEE FORMS WILDSTORM PRODUCTIONS

As the evolution of Image Comics continues, Jim Lee is launching a new sub-imprint within the Image Comics line entitled Wildstorm Productions. Wildstorm Productions will market and oversee production and creative development of all of Jim Lee's titles currently trademarked under Aegis Entertainment, Inc.

"During the startup of Image Comics, I incorporated my business activities under the name Aegis Entertainment. As Aegis grew and the marketplace changed, I decided a new name would more accurately define the nature of the titles we produce and my commitment to the retailers and fans to create the very best comics possible. The Wildstorm Productions name and logo will quickly identify



all products from my studio," Lee said.

In conjunction with the new name, the studio has made some changes to ensure timely shipping of titles. Former DC editor Bill Kaplan has been

brought on board to oversee production and scheduling of books, while computer artists Ben Fernandez and Joe Dunn have joined the staff to allow greater quality control and faster turnaround of separations.

LIGHTNING ANNOUNCES ZERO PROGRAM

In an effort to attract more readers to their line of comic books, Lightning Comics announced it will release three #0 comic books in 1994, beginning with Bloodfire #0 in June, Judgement Day #0 in July and Perg #0 in August. The books will include new stories and a synopsis of the existing title.

HERO HISTORY

1940: The first issue of **Batman** features the first appearances of the Joker and the Cat (Later called Catwoman). Plus: The name makes little sense, but the kid catches on with the readers; Robin appears for the first time in **Detective Comics** #38.

1940: Luthor causes consternation for Superman and confusion for the readers (he has red hair) in **Action Comics** #23.

1943: The most faithful valet in comics: Alfred appears in **Batman** #16 for the first time.

1954: Marvel tries it again: **Sub-Mariner** #33 revives the stalwart of the Timely days, but lasts only a little over a year.

1959: Sgt. Rock, the longest-running war hero in comics, is called Sgt. Rocky in his first story in **Our Army At War** #81.

1962: Try again: Sub-Mariner is brought back a third time in **Fantastic Four** #4. This time he sticks around.

1974: A bit of Kwang Chai Caine, a bit of Gil Kane: Iron Fist in **Marvel Premiere** #15.

1982: **Saga of the Swamp Thing** #1 begets: Two movies, a TV series, and a decade-plus comics run.

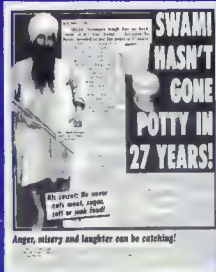
1987: Out with the old: the original Justice League is replaced in **Justice League** #1.

BY MIKE
TIEFENBACHER

Tabloid Trash

This is the kind of article that deeply moves us, bowel moves us. We don't want to dump on the guy but he's full of you know what if he thinks we believe this one. There are things in this world we understand

about as much as "dropping an Abe in a catcher's mitt" but it all really Depends on your beliefs. We'd be relieved if it's a fake, because it sure smells fishy to us.



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We like to show our appreciation by awarding our customers special edition comics like these. This month, we are celebrating a great comics company, VALIANT, by giving away 10 copies of X-O MANOWAR No. 0 and 10 copies of DR. MIRAGE No. 1 gold edition to our customers by randomly drawing names from our January orders. That's 20 of the hottest premium VALIANT comics...Absolutely Free!!!

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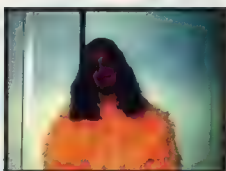


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NINJAK #1 HITS NUMBER ONE FOR VALIANT

Valiant Comics received an early Christmas present of sorts when Ninjak #1 hit number one for November according

add, "There are a limited number of Ninjak #1's at the printer. Retailers who have sold out should reorder quickly, as we overprinted by a very small percentage."

"I think the cover enhancement really juiced the sell-through," said Jon Hartz, Valiant's senior vice president, who offered perhaps the most refreshing perspective on the title. "The wrap around chromium cover works on this book because the art was created with the enhancement in mind. We keep hearing from retailers who tell us readers were blown away when they saw the cover. But it's not the cover that will

bring readers back for issue #2. Unlike most cover gimmicks on the market these days, the strength of this book lies in the story," Hartz said.

CARLIN NAMED MASTER OF DC'S UNIVERSE

Mike Carlin, he of Superman's death and subsequent resurrection fame, was recently promoted to Executive Editor of the DC Universe.

Carlin's self-described goal in his new position will be to "by osmosis and by example, try to get some of the stuff that worked for Superman to start happening in other DC Universe titles; that is, a real sense of grand adventure—megastories."

to market reports published by Capital City, Diamond and Heroes World. This marks the first time that Valiant has published a month's #1 book.

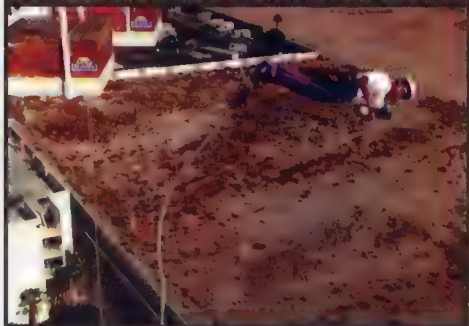
"Frankly, I'm thrilled to have had the opportunity to work on a #1 book," said series writer Mark Moretti. "Joe Quesada and Jimmy Palmiotti did a terrific job on it. The story I wrote was solid, but they certainly put a lot of drama into the rendering of it. When I found out we had made it to #1, I was shocked, a very happy sort of shocked."

Valiant publisher Steve Massarsky said, "This is exactly what we're trying to do here at Valiant."

Traffic Manager Brad Goldberg was quick to



What do bungee jumping and comics have in common? More than you think if you ask the guys from Ultraverse. A group of editors from the fan press, along with a TV crew from MTV Sports, and even the Samoan Boo-Yaa Tribe went to Vegas to see the filming of the latest high-energy TV ad from Malibu. 200 feet above cracked concrete with nothing but an oversized rubber band to keep commercial footage from Faces of Death.



It's just Wrong

OK, OK, so why are we showing a Christmas decoration in our February issue?

For one, if something is really really wrong, it doesn't matter what season it is. We strive to bring you only the most wrong things we can find.

And two, this ornamental Santa gives new meaning to the phrase dingleberries.



JOURNEY TO THE CENTER OF THE UNIVERSE

The DEFIANT UNIVERSE... that is.

These days, Jim Shooter's brain is jammed with characters and stories from the first nine titles in his DEFIANT UNIVERSE. That's because he's getting ready to preview and premiere them in *The River Group DEFIANT UNIVERSE CARD COLLECTION*, debuting in February.

What lies ahead for the characters and civilizations you've already met...and what new territories will Shooter explore with exciting tales yet to come? You'll find out in the DEFIANT UNIVERSE CARD COLLECTION! It's your first look at key characters and incidents, captured on a set of 99 super-premium cards.

Jim has truly created a history-making card collection—one that'll forever stand as "where it all began" for titles like *DOGS OF WAR* and *GLORY*™; where good guys first went bad (or bad guys went worse) in *WARRIORS OF PLASM*™ and *DARK DOMINION*™, and much more.

And when it comes to illustrations, card design and print quality, the DEFIANT UNIVERSE beats *their* Universe!

The easy-to-collect set includes 81 full-blood, UV-coated cards with EMBOSSED FOIL STAMPING, 16 cards PRINTED ON FOIL, and nine explosive random insert cards.

THE DEFIANT UNIVERSE CARD COLLECTION
Keep it in your brain...and watch for it in February!



Dinner with Janet Jackson (the one who sings).

Lunch with Alan Weiss. Reschedule Stallone.

Meet with the seven Good Guys.

Write column.

Call David Lapham.

We won the lawsuit!

Go Steelers!



People Magazine interview at 6:00.



Confirm convention appearance.

WONDER

is the
foundation
of all
philosophy.
—Montaigne

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at a comic shop near you.**



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HERO REVIEWS

Frank Kurtz



Frank "the big guy with the silly hat" Kurtz is glad that Christmas cheer & good will is over with.

Rob Holly



Rob would poke his own eye out with a dead eel if he thought there was a comic in it for him. Sad but true.

Brian Wenberg



Brian "Matter Eater" Wenberg is able to eat his own body weight in one sitting. More, if it's actual food. Big eater.

Scott Grenko



For X-mas, Scott received one of every comic ever made. Too bad he didn't ask Santa for a warehouse. D'oh!

Mystery Fan Boy



MFB is never home when we go to his house to watch the cow races. He has a fondness for blondes and Moby Dick.

MAGNUS ROBOT FIGHTER NEXUS

In A Flash: Dude named Arkon comes to North Am. claiming to be from the future, and says that he wants to cure their diseases. Magnus instantly suspects this stranger, and is chosen by the council to take him to Goph level.

Ol' Arky opens up a clinic, where he cures the sick in true faith healer style. When Nexus shows up, the fun begins.

Is It Worth It: The original Nexus team of Baron and Rude brings us a story that does justice to both characters. The scenario is a more plausible team-up situation than we've seen lately (I expect to see the Batman/Richie Rich crossover any day). The scary part is Arkon's speech to Magnus concerning the Gophs. I'm pretty sure I would have suspected Arkon's motives right then and there. I especially appreciate the fact that the story takes place in the old Gold Key setting of Magnus, as opposed to his current grim situation. This is when Magnus was original. Now he fights robots along with everybody else in 4001. The one thing I worry about is that, while I am very familiar with both characters, new readers may have a hard time figuring out the motives of

these two champions.

The Good: Baron doesn't give us the standard "hero meets hero and have to duke it out before they realize they're on the same side" routine that's a common cliché in comics today. Rude's art

is terrific, as usual. Great homage to the old Gold Key issues of Magnus on the inside cover. And the cover is a pleasure to look at.

The Bad: Very little interaction between the two main characters until the end. I expected Nexus to show a lot sooner, but I guess that's what next issue is for.

The Ugly: The kids today who haven't read either characters' original run.



-Rob Holly

FINAL GRADES

Here's how recent comics rank according to our reviewers on a scale of one to ten.

	Frank	Rob	Brian	Scott
MAGNUS/NEXUS 1	8	8	8	8
J. LEAGUE TASK FORCE 8	4	7	7	8
AQUAMAN: TIME & TIDE 2	8	8	7	-
METAL MEN 4	5	8	3	1
1983 #8: TM: SYNDICAT	8	8	-	8
DC: MAN WITHOUT FEAR 4	8	8	-	10
FANTASTIC FOUR 394	5	3	-	2
WHAT IF 57 (PUNISHER)	3	4	-	4
X-MEN 398	8	7	-	8
STATIC 8	-	8	8	8

FACT-FILE

Publisher:	Valiant/Dark Horse
Issue Reviewed:	#1
Writer:	Mike Baron
Artist:	Steve Rude
Cover Price:	\$2.95
Enhancements:	None
Other Notes:	Part 1 of a 2-issue limited series.

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GUEST REVIEW



PAL-YAT-CHEE

FACT-FILE

Publisher:	Adhesive
Issue Reviewed:	#1
Creators:	Tom King/ Walt Holcombe
Color:	B & W
Cover Price:	\$2.50
Enhancements:	None
Other Notes:	Suggested for Mature Readers.

In A Flash: Bravura bad-taste humor comic from two up-and-coming Austin, TX, creators.

Is it Worth It: Sure, for fans of Fantagraphics/Kitchen/Tundra style indie humor. King's work is grittier, nastier and more personal, while Holcombe's is more fanciful, taking an often alarmingly light view of various deviant human behaviors. High point is King's amazing fumetti "Snookums, that Lovable Transvestite!", shot on actual U. of Texas locations! (It was even referenced in Scott McCloud's *Understanding Comics*!) Both artists made their pro debut in Tundra's *Hyena*. **The Good:** Self-publishing marches on. **The Bad:** Try finding it. **The Ugly:** Tom King in drag. Awoooo!

- Martin "Logroller" Wagner

SYPHONS

FACT-FILE

Publisher:	Now
Issue Reviewed:	#1
Writer:	Allen Curtis
Artist:	Mark Beachum
Color:	Patrick Williams
Cover Price:	\$2.50
Enhancements:	None
Other Notes:	First of a 3 issue mini-series. Picks up where '87 series left off. Graphic violence.

In A Flash: A group of super-beings called Syphons try to track down a series of murders and alien sightings that may have something to do with an alien race called the Kalari.

Is it Worth It: If you like 4-color tease, yes. There is a wealth of action, a lack of flowing story and an overabundance of titillation in Mark Beachum's artwork. The gratuitous butt, cleavage and crotch shots should please any 12-year old boy and disgust any female. But, I'm still a fan of the Adamesque artwork. Is this Bad Girl Art? **The Good:** A superhero direction for the new Now. **The Bad:** Females are impossibly positioned to show as much butt, breast and crotch as possible. **The Ugly:** Exploding guts and over-tight costumes.

- John Danovich

S.T.A.T.

FACT-FILE

Publisher:	Majestic
Issue Reviewed:	#1
Writers:	Fred Schiller
Artists:	Phil Hester
Inker:	Mike Sellers
Colorist:	Paul Mounts
Cover Price:	\$2.25
Enhancements:	None
Other Notes:	Cover by Dan Lawlis, second book from Majestic.

In A Flash: S.T.A.T., a government police force whose members gained super-powers through the lottery, tries to deal with the large number of people suddenly displaying strange abilities.

Is it Worth It: The story is very good. I like the whole idea behind this book and its universe, although it needs to tell a bit more because I was lost on a few things. Also, some things in the story were given away too fast and others not fast enough. The cover promises more than the inside art delivers. The action sequences seem really off; I couldn't tell who was talking, hitting or getting hit. **The Good:** The story's idea is really cool, and the characters are neat. **The Bad:** The art is sufficient, but could be better. **The Ugly:** Burney the friendly Dino!

- Brian Wenberg



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Super Nintendo



CLANDESTINE

FACT-FILE

Publisher:	Marvel UK
Issues Reviewed:	#1
Writer:	Alan Davis
Artist:	Alan Davis
Inker:	Mark Farmer
Cover Price:	N/A
Enhancements:	N/A
Other Notes:	N/A

In A Flash: Many mysteries are a-happenin' in this newest and hottest Marvel UK title yet. Demon-like beings are killing people left and right in order to find something called the Gryphon.

Is It Worth It: If you miss this title, you will weep till your eyes bleed. This book is fantastic. Alan Davis takes the great stuff he was doing with *Excalibur* and transplants it into *Clandestine*. The story gives just enough away to make this book interesting throughout. At the end, you find yourself needing more. The characters and their powers are cool. The art is wonderful; Davis' pencils and Farmer's inks work great together.

The Good: The story is interesting and the art is astounding.

The Bad: Nothing that I can think of.

The Ugly: I feel like a total fanboy geek after saying all this.

- Brian Wenberg



SPAWN

FACT-FILE

Publisher:	Image
Issues Reviewed:	#16
Writer:	Grant Morrison
Artist:	Greg Capullo
Inkers:	Panosian & Thibert
Cover Price:	\$1.95
Enhancements:	None
Other Notes:	Todd's not back yet.

In A Flash: Spawn's search for who he is and what he is takes a Swamp Thingish turn. Heaven, concerned with Spawn's power, transforms a man against his will into (drum roll, please) Anti-Spawn!

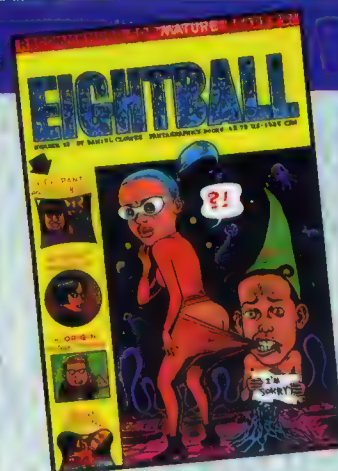
Is It Worth It: Yes. The back story around the military and its relationship with hell is fascinating. Spawn is easy to jump onto and grasp what has gone before while still moving forward in the plot line.

The Good: Heaven is portrayed as dogmatically militaristic as hell.

The Bad: The mugging scene and training sequence fall into standard comic cliches' and add nothing of importance to the overall story.

The Ugly: Anti-Spawn? That's the best name they could come up with? Anti-Spawn?!

- Scott Grenke



EIGHTBALL

FACT-FILE

Publisher:	Fantagraphics
Issues Reviewed:	#12
Writer:	Dan Clowes
Artist:	Dan Clowes
Cover Price:	\$2.75
Enhancements:	Huh?
Other Notes:	

In A Flash: Various looks at our world twisted by the mind of Clowes, a seriously wrong place.

Is It Worth It: A friend of mine told me when he saw this cover, he thought it was pretty nightmarish. Yeah, but what a great comic! Clowes is gradually developing a new batch of characters to speak for his rather dim view of the world. Glue Destiny and Ghost World seem to be taking Clowes into a new subtle area that he explored with his Velvet Glove serial, just more real world. I'm finding I like it a lot. The origin of Dan Pussey is there for the usual creepy laugh riot.

The Good: The whole thing!

The Bad: There are real Dan Pusseys in the world.

The Ugly: Virtually every being in all of Clowes books.

- Frank Kurtz

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SPIDER-MAN 2099

FACT-FILE

Publisher:	Marvel
Issue Reviewed:	#16
Writer:	Peter David
Artist:	Rick Leonardi
Inker:	Al Williamson
Cover Price:	\$1.25
Enhancements:	None
Other Notes:	Part 1 of 5 part "Fall Of The Hammer."

In A Flash: "Thor" returns and takes over the Alchemax built floating city called Valhalla. Spider-Man shows up at the wrong time for the wrong reason and ends up fighting for his life.

Is It Worth It: Yes. First of all, Peter's version of Thor is much closer to the Thor of myth than Thor '93. Secondly, Peter injects the tired old cliché of "fight between heroes" with a freshness by having Spider-Man actually try and avoid the brawl once he sees the cause of his conflict is nonexistent. By the way, Rick Leonardi's art is gorgeous and flows like a ballet dance.

The Good: Peter David's mixture of humor and drama.

The Bad: Trying to sufficiently analyze Peter's writing in one paragraph.

The Ugly: You have to read other 2099 books to finish the story.

- Scott Grenke



MELTING POT

FACT-FILE

Publisher:	Kitchen Sink
Issues Reviewed:	#1
Writer:	Kevin Eastman
Artists:	Eric Talbot and Simon Bisley
Cover Price:	\$2.95
Enhancements:	None
Other Notes:	Seven years in the waiting

In A Flash: A world changed in a dim past is nothing but a succession of violent death and destruction.

Is It Worth It: I don't know if anything that took this long could be worth it other than maybe something by Crumb or Eisner. The story or what there is of it is fairly vague, only suggesting something better left unsaid. Because of the lack of a main character that we're sure of at this point, it's somewhat difficult to get into. The art styles of Eastman/Talbot and Bisley contrast through the story depending on who did it, but the art still looks good. It reminds me of art from a heavy metal album cover turned into a comic.

The Good: The art, again.

The Bad: Lack of a strong story.

The Ugly: How do children survive in a world like this?

- Frank Kurtz



JUDGMENT DAY

FACT-FILE

Publisher:	Lightning Comics
Issues Reviewed:	#4
Writer:	Joseph Zyskowski
Artists:	Various
Cover Price:	\$2.95
Enhancements:	None
Other Notes:	Card stock cover with glossy pages.

In A Flash: Superhero team, Judgment Day, is trapped in hell, battling various demons. Meanwhile, Hatchet grieves over the loss of his team. And, assassins go after Sullivan.

Is It Worth It: This book needs work. For all the hype that went behind this company's line of comics, I expected a lot more polish. What I got was a lot less. The art is amateurish and not up to fanzine standards. The writing flits about with little rhyme or reason. There are better choices out there as long as Lightning produces books at this level.

The Good: With improvement, this book may be readable.

The Bad: The issues before improvement.

The Ugly: The possibility that this is as good as they ever get.

- Rob Holly

Original Art by



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Mike Manley



David Lapham

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GREEN LANTERN

FACT-FILE

Publisher:	DC Comics
Issue Reviewed:	#48 & #49
Writer:	Ron Marz
Artist:	Bill Willingham #48, Fred Haynes #49
Inker:	Romeo Tanghal #48 & 49, Robert Campanella #48, Dennis Crammer #49
Cover Price:	\$1.50
Enhancements:	None
Other Notes:	Part one and two of Emerald Twilight

In A Flash: Hal Jordan, the greatest of earth's Green Lanterns, is troubled by the destruction of Coast City by Mongul. He wants the power to bring it back, even if he has to kill some other GL's on the way which he does.

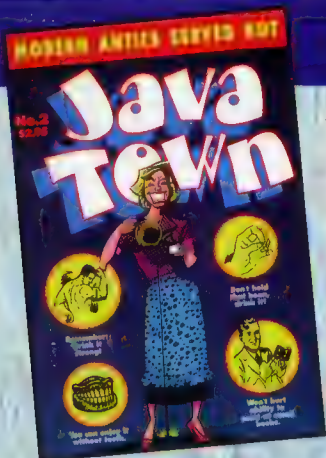
Is it Worth It: Even though I personally don't like what they are doing to the character I have to admit that it is a good job. The writing is good and Willingham did a great job on #48. Great style and detail. Overall, I feel that this is another shake-up-the-character-for-the-sake-of-it book. The character is one of the best and doesn't really need a shake up. Just more interesting stories.

The Good: Willingham's art in #48.

The Bad: I hope the new Lantern isn't "Grim and Gritty." Aren't other people sick of it, or is it just me? Is fun wrong?

The Ugly: Character shake-ups.

- Brian Wenberg



JAVA TOWN

FACT-FILE

Publisher:	Slave Labor
Issue Reviewed:	#2
Writer:	Scott Saavedra
Artist:	Scott Saavedra
Color:	B & W
Cover Price:	\$2.95
Enhancements:	None
Other Notes:	Clip art o' plenty!

In A Flash: "24 pages of humor and pertinent information" from Scott Saavedra. **Is it Worth It:** Java Town is an absolutely delightful read. The title story is a cartoon noir tale of caffeine addicts, and the shorter pieces ("Pick A Mascot," "Old Candy") are hilariously off-kilter. For good measure, Scott's thrown in a reviews section and some examples of discoveries he's made in his "search for Lost America."

The Good: The parodies of comic book ads and the "found art" from Lost America.

The Bad: Scott probably drinks way too much coffee.

The Ugly: "The Sinking of The Titanic" board game?!

- Steve Darnall



EVIL ERNIE

FACT-FILE

Publisher:	Chaos
Issues Reviewed:	#0
Writer:	Brian Pulido
Artist:	Joel Thomas
Inker:	Mark Morales
Colorist:	Jason Jensen
Cover Price:	\$2.50
Enhancements:	None
Other Notes:	Not for children.

In A Flash: Battletanks fight Evil Ernie and try to prevent him from unleashing the Psycho-Plague in New York.

Is it Worth It: It depends. If blood, violence and Manson Family morals are your cup of tea—you'll love this puppy. Definitely not for the squeamish. Some insight is given into Ernie's anti-social behavior. Although this is a book that while not being deep, it's mere existence is a statement.

The Good: The violence is in such excess, that it has a cartoony feel to it—like a Warner Brothers' cartoon (just more blood).

The Bad: The story and art are cluttered and can be confusing at times.

The Ugly: Evil Ernie's idea of a happenin' New Years Eve party. I mean, I've heard of barbecues before, but this is ridiculous...

- Scott Grenke

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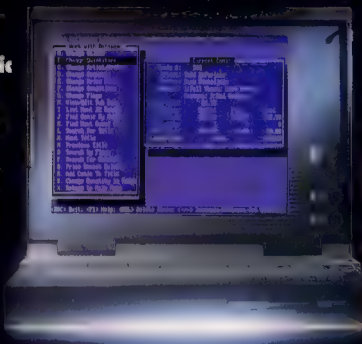
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BONE

FACT-FILE

Publisher:	Cartoon Books
Issue Reviewed:	#11
Writer:	Jeff Smith
Artist:	Jeff Smith
Color:	B & W
Cover Price:	\$2.95
Enhancements:	None
Other Notes:	Bimonthly title.

In A Flash: Bone and the gang, having just escaped from the swindled mob, head back to the farm to prepare for the war against the Rat Creatures. **Is it Worth It:** If you haven't tried this title, you're missing out Big Time! This comic has action, suspense, humor, romance and just plain good storytelling that keeps the reader enticed until the very last page. Absolutely no comic makes me feel this good (and I read a lot!). Each character is fleshed out to the point that I almost know what they will say in a situation before they do. How good is it? If I were limited to reading only one comic a month, this would be it!

The Good: *The Great:* This series.

The Bad: Reaching the last page and having to wait 'til next issue.

The Ugly: Stupid, stupid rat creatures!

- Rob Holly



ZORRO

FACT-FILE

Publisher:	Topps
Issue Reviewed:	#0
Writer:	Don McGregor
Artist:	Mike Mayhew
Inker:	John Nyberg
Cover Price:	\$1.00
Enhancements:	None
Other Notes:	"Special Deluxe Collectors' Edition"

In A Flash: A short story detailing Zorro's battle with a crazed mountain man.

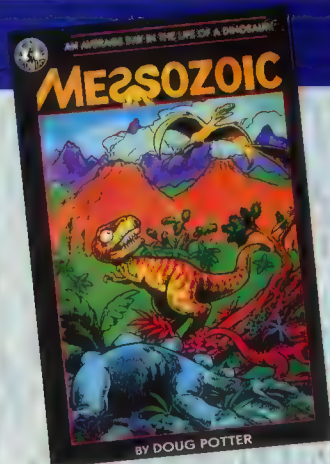
Is it Worth It: I might have recommended this as an inexpensive sampler for skittish consumers, but the story barely touches upon the light-hearted swash-buckling aspects of Zorro that I find appealing. In fairness to McGregor, maybe it's tough to tell a really thorough story in only 14 pages. As a result, all we know about Zorro's adversary is that he's a former bandit who punches first and doesn't even bother with the asking questions part. As a self-sustaining story, it doesn't wash.

The Good: The Brian Stelfreeze cover and the Lady Rawhide poster.

The Bad: Fiercely overwritten.

The Ugly: Tip for young writers: I wouldn't recommend ending a story with "Now what in hell was that all about?"

- Steve Darnall



MESSOZOIC

FACT-FILE

Publisher:	Kitchen Sink
Issue Reviewed:	#1
Writer:	Doug Potter
Artist:	Doug Potter
Cover Price:	\$2.50
Enhancements:	None
Other Notes:	B/W

In A Flash: There is not one story per say, but rather a collection of stories following the adventures of a T-Rex family's daily quest for food.

Is it Worth It: It's worth taking a look at, but I'm not sure about buying it. The story truly seems to be about portraying an average day (with some allegories to our society). And like an average day, the story lacks theme or direction. The sequencing of the art is very cinematic and flows well. Doug's art also conveys a lot of emotion and character.

The Good: I like the emphasis on the food chain process, which we pretend we're above, but are intimately a part of.

The Bad: The humor is decent, but it's not hilarious.

The Ugly: When the baby T-Rex throws up on the opossum. Oh wait, that's The Good...

- Scott Grenke



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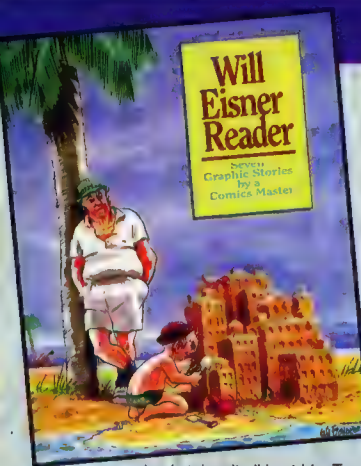
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FACT-FILE

Publisher: Kitchen Sink Press
Collected: Will Eisner Quarterly material
Writer: Will Eisner
Artist: Will Eisner
Cover Price: \$9.95
Other Notes: Includes new material.

In A Flash: Seven stories or series of vignettes that illustrate Eisner's contemporary work exploring stories of human emotion and experience.

Is it Worth It: Definitely. Eisner takes a variety of types of stories (supernatural, crime, soap opera, humor, etc.) and imbues the characters with very real emotions. He uses irony as the twist in the story. Though predictable at times, like the conclusion of his story "The Long Hit" about an elderly man finishing off a hit that he was asked to do years before, for the most part the stories ring true with the way humanity works. "A Sunset In Sunshine City," the story of a retiree in Florida, his daughter and son-in-law leads down paths that the reader never expects until it ultimately gets down to what the story is about. It's unexpected

and a little depressing and disconcerting. For a more traditional Eisner (i.e. *Spirit*-like) there is "Detective Story," an occult story of a fairly unremarkable little man thrown into a remarkable situation which he seems incapable of realizing. Even when he does, he simply takes it all in stride. Two of the stories really don't have characters *per se* so much as they illustrate points about how people just are. Eisner's art may not be as tight as it was on the *Spirit*, but he more than makes up for it with his willingness to experiment and follow paths rarely tread in contemporary comics. As an elder statesman of the artform, it's refreshing and hopefully influences others to do likewise.

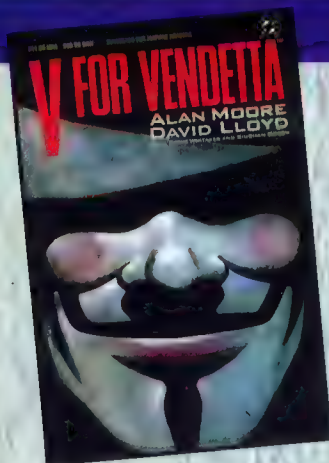
The Good: A chance to read one the masters taking chances with his art.

The Bad: The wait between Eisner projects.

The Ugly: There are too few contemporary artists willing to travel the path Eisner established with material of a more personal nature.

- Frank Kurtz

V FOR VENDETTA



FACT-FILE

Publisher: DC
Collected: V for Vendetta
Writer: Alan Moore
Artist: David Lloyd
Cover Price: \$14.95
Other Notes: Mature readers. Collects work started in *Warrior* magazine and completed in a DC 10-issue mini-series.

In A Flash: In 1997, a masked anarchist takes a young protege and strikes out against England's fascist government.

Is it Worth It: Absolutely. It's no secret that Moore's one of the best writers in comics. Even though *V for Vendetta* is one of his earliest attempts at a sustained narrative, it still retains a lot of power and black humor, without getting bogged down in technical storytelling devices. David Lloyd's artwork is appropriately dark and somber. By the end, it's obvious that despite what might qualify as a positive ending, *no one* in this story is enjoying their lot.

The Good: All of the above. A harbinger of great things to come from both writer and artist.

The Bad: After being tortured, you say "Thank you?" Excuse me?

The Ugly: In the six years between Moore's starting and finishing this story, Britain pretty much went to hell in a handbasket.

- Steve Darnall

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CIRCLE #132 ON READER SERVICE CARD.

THE INSIDER HERO

...New Movies From Hollyweird...Big Time Writer From The East Coast Heading West...
...Same Story With a Big Time Artist...Robin Williams Set to be Riddler...

...Here at rumor central it's truly amazing what you hear in any one day! Take, for instance, this little tidbit. What if I told you that a certain tall, dark *defiant* one were taking things to the *extreme*, what would you think? You might think that it's too strange to be true. Well, truth is stranger than fiction! Guess who is going to write for Image? Two guesses and one of them is NOT Peter David!...And if that weren't enough, the tall one is in negotiations to start a monthly column in one of the mags, maybe even in *HERO!* With all this *shooting* going on outside of New York, you've got to wonder how peachy things are at the little D...

...The Man Without Fear is dead. Or is he?...

...Look for *Batman/Predator II*. And *Batman/Grendel II*, coming to a retailer near you. But not soon. Next summer. Now ask me why. Go on, ask me why. I'm glad you asked! Seems as if there wasn't enough material to do a graphic novel with just the first go round, so they decided to do some more. Be thankful...

...Gruesome, gory, glorious bits of tabloid trash from Tinsel Town! Mystery Fan Boy just got into a whole new world with some inside sources doing movies. This is the best of the gossip from Hollywoodland...Three more Star Wars movies and one more Indiana Jones. This time they're filming Indy in Scandinavia!...The final episode of *Star Trek: The Next Generation* will end with a cliffhanger that will lead right into the movie. Look for Picard to rescue a frozen Kirk ala Luke and Han in *Return of the Jedi*. Plus, *Star Trek VII* is coming!...Also from the land of sequels, *Batman III*. Look for Robin Williams as the Riddler...*Aladdin* the TV series is coming this fall and Robin Williams will be the voice of the Genie...*RoboCop* the TV series is coming, too. As if anyone cared...

...The big V is for sale. No rumor, just confirming things for everybody out there. Have this summer's comic wars started to take their toll on some of the comic book publishers? Probably not yet. This looks more like a simple case of capital generation. No big shakes when you think about how many times the big M has been bought and sold. Still, if things were going great, the first time you would hear about a sale is, well, *after*...

...There are big doings going on out there my little fanboys. Big Doings! And unfortunately, a few too many things that MFB can't say anything about right now. If I did, some people would get a clue as to the Mystery Fan Boy's real identity! But I can say this, the big M will be going through some very big shakeups, *very big*. The big I will be going through some very big shakeups, *very big*. Is this vague or what? It's nice to see one of our own being winned and dined out in Tinsel Town. I hope the Doctor strikes it big and takes the industry with him...

...Okay, almost time to hit the streets and start poundin' the pavement for next month's installment. But first, a few tidbits of info that might just tickle your funnybone, or cause you to utter the mystical word, "Say!"...First of all, how about Johnny Quick noshing out in LaLa land? You got it, the man with the Jimmy Johnson hair is going to skip the Big Apple for a brand new *image*. Boy, you gotta wonder about the way a certain company treats its talent, with so many of its big names droppin a dime and takin a powder on them...From the very same lips that brought you the first news on the animated *Youngblood* series comes news of two new series in development. Now the *wurd* is that no one is supposed to know about these, so you're going to have to read between the lines on this one. *What If Lee Drew Comics At The Seashore* and *Find REAL Kapitals For Obviously Right Clues Elmer*... Time to tune out, turn on, and twist the night away, all my little axe murderers. I leave you with the following question, does the Handsome Man use Nair? Be good, and if you can't be good, be Butt-Head.

- MYSTERY FAN BOY

**THEY GAVE HER THEIR HEARTS
SHE RIPPED THEM IN TWO**

MARC SILVESTRI

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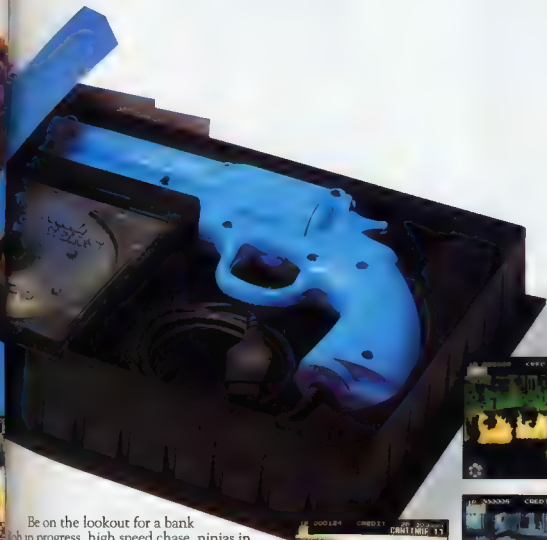
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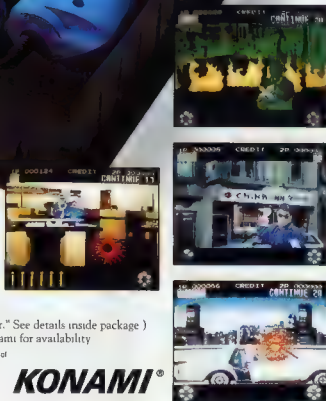
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THE HERO

Welcome back to the column that dares to assume that you actually read your comics. Of course, all of the readers of HERO are in this group (boy, am I a kiss-up or what?).

This time, we start with a talk with our good friend, Martin Wagner, creator of a comic you should all check out, *Hepcats*.

In the ranks of self-publishers, Martin Wagner has shown his staying power and adaptability to a changing market.

Once, *Hepcats* was a college comic strip with a heavy emphasis on college life including partying, classes and girls. Eventually, Wagner would adapt his strip into a full size comic. In the process of learning the ins and outs of self-publishing, Wagner made a full-time commitment to comics. He went to the trade shows and signed tons of copies of his comic so as to induce retailers to give him a try. He went coast to coast to encourage comic fans to read a copy... until now.

In 1994, Martin Wagner may be as hard to find as a good pizza on the west coast. The man is taking a break to do what he does best, produce comics. We'll get back to that later, though.

Wagner's book is one of the few that can truly be called intelligent and entertaining in the current comic market. People who read it tend to come back for more. What appears to be a "funny animal" comic is much more. It's the ongoing story of a group anthropomorphic Texas college students who inhabit a finely

detailed world. The characters' looks are somewhat cartoony, but their personalities are natural and complex.

On the surface Wagner's style could be compared with that of Japanese artists, but that really isn't his intention. "I'm actually not what you would call an anime fan. I think, most of that stuff is like most American stuff—it's pretty mediocre and lousy," Wagner does admit a fondness for the work of *Akira* creator, Katsuhiro Otomo.

"Otomo is just a master. He'd be a master wherever he's from: France, Belgium, Japan, the South Pole, whatever. If you're good, you're good. He just does things

that impress me tremendously, particularly in his artwork. In *Akira*, from the very beginning, right down to the cracks in the sidewalk, the world is rendered with such accuracy and attention to detail that you are in Neo-Tokyo. That has definitely influenced my approach to creating the world in *Hepcats*."

That contrast of the very realistic and the cartoony characters is what helps to distinguish *Hepcats* as a good American comic, even though Wagner admits that what he was doing was unintentionally working in a classic mold. "I could never really put my finger on what I was doing until I read (Scott McCloud's)

Understanding

Comics. Scott calls it "masking," where you have cartoon characters who serve as icons set against a very realistic backdrop. A great example that he used was Hergé's *Tintin*, which was wonderfully precisely drawn. Hergé's humans have a very cartoony look to them, but the backgrounds are marvelously rendered, realistic rendering. What you



Martin Wagner's HEPCATS

get, though, is a world that you can really get into, because it enables you to identify with the cartoon characters on your own terms."

In effect, this accounts for why Wagner's characters work in their surroundings. "You can look at a character in *Hepcats*, for example, says Gunther. Gunther is a representation, he's meant to represent your best friend, your pal, your roommate, your drinking buddy. You're not supposed to think of him as 'Gunther the rhinoceros,' which is what he looks like. You're supposed to think of him as 'Gun-ther the buddy, the pal,' and he sort of represents that thing." Because he's drawn as an anthropomorphic character, you can simply erase the animal head, pop it off in your mind, and say to yourself, 'Oh, Gunther reminds me of my best friend Joe from college!' By drawing the characters in *Hepcats* with that sort of cartoony, iconic, anthropomorphic style, you are able to do that."

Sometimes, though, people don't really get the point. They get distracted by what the characters appear to be. "I always end up having to explain my use of animal characters in *Hepcats*. And then, of course, the next question is 'What kind of animal is Erica?' I have no idea what kind of animal Erica is! It doesn't matter! You're not supposed to worry about that, you just read the stories. That character is Erica, that's what you're supposed to pay attention to—her character and her personality. If you're spending all your time reading *Hepcats* racking your brains over what kind of species she is, you're missing *Hepcats*! You're missing the reading experience that *Hepcats* provides."

The animal faces do tend to cause some confusion, Comic readers in this country tend to have the attitude that anything that looks vaguely like a "funny animal" must be a "funny

animal."

"I alienated some of the funny-animal crowd when I started *Hepcats* because I wasn't playing by the rules. The funny-animal crowd is a very interesting area of fandom. Most of the people are really delighted to talk to, but some of them get a little too into it for comfort, you might say."

To continue to counter the notion of *Hepcats* as a funny animal comic, Wagner has worked steadily on his storytelling and art.

"I think I've gotten better at drawing them. I've created these

strange looking critters which don't look like your standard anthropomorphic animal characters for one thing.

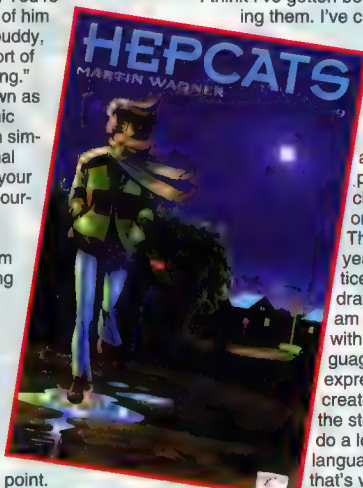
Then with the years of practice that I have drawing them I am able to work with body language and facial expressions to create emotion in the story line. I can do a lot with body language, and a lot that's very subtle by comic book

standards.

It's simply the fact that I don't want to be thought of as a 'funny-animal comic' or a 'furry comic.' Because it's not a funny-animal comic. It's real-life, slice-of-life, twenty-something storytelling. I just happen to use these cartoon icons as characters. By starting *Hepcats* that way, I think the book has been able to last and be very successful."

A good example of how Wagner is avoiding the clichés set up in the funny animal genre to carve his own unique path would have to be his current eighteen part graphic novel in progress, *Snowblind*.

Starting in the third issue, this story abruptly tilted the *Hepcats* world away from the light humor into a tense, almost nightmarish story. Wagner took Erica and explored her for the first time. To say the least,



CHECK 'EM OUT! Howard The Duck

Forget that foul (or is it fowl) attempt at a movie, *Howard The Duck* is a great comic and very worthy of your attention.

Spinning off (literally) from his first appearance in the *Man-Thing* (another great series) issues of *Fear*, the cigar chomping,



misanthropic duck wanted nothing more than peace and quiet.

Unfortunately for him, the Marvel readers demanded his return. He appeared as a back-up in *Giant-Size Man-Thing* (one of the great unintentionally funny titles of all time) and spun off into his own title.

Here, Howard began to shine. He found himself in a world of "hairless apes" hell bent and doomed to non-stop violent encounters so typical of the Marvel universe. Through the run Howard made a run for the presidency, was possessed by both Damon Hellstrom's (now Hellstorm) satanic dark soul half and the rock band, Kiss, had a nervous breakdown and actually was turned into a human being for an issue or two.

Writer Steve Gerber and artist Gene Colan brought an inspired lunacy firmly entrenched in a world way too close to our own. Word has it that Gerber brought a lot of his personal trials and tribulations to the title which became steadily dark as it progressed. Eventually, for reasons still fairly vague, Gerber was booted out the door, whereupon *Howard The Duck* fell into dismal misuse.

This is one of Marvel's best and darkest books. Don't be fooled by the funny animal disguise.

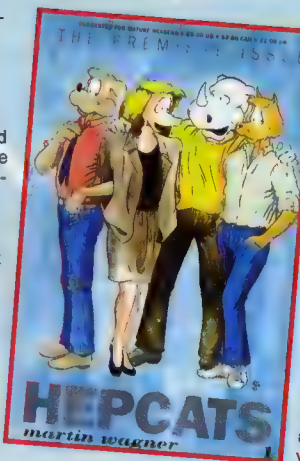
it's an uncomfortable and surprising focus due to the nature of the story (which I would rather not give away, but recommend reading). The humor was still there, but there was now a new, nervous edge to it.

Some would question if this turn was

appropriate for a book that was technically just getting started. Wagner responds, "I really did startle people. It was natural for me because by that time I was so utterly frustrated with the daily strip format that I never wanted to mess with it again.

Depth and characterization in story, this is what I'm into. I liked the *Hepcats* characters. I liked what I had created in terms of a strip, but I thought that it could break out. I didn't think that it was too weird to be doing serious adult storytelling in a format that is traditionally associated with humor."

Writing the novel has been a fun challenge for Wagner. "It's not like it's a perfect story. I've gone back to the first half and revised some things, tidied it up a little bit for graphic novel publication, which is happening soon. I'm still learning my craft. But on the whole I'm proud of



it; I think it's a good first graphic novel, and I'm looking forward to finishing it. If you think it's been intense up to date, it gets more so from here on in. It's been very exciting and artistically liberating for me. You have to do that sometimes, I think, to keep yourself interested as an artist and to keep your creation exciting so it

doesn't get stale."

Hepcats will continue to have the light humor intact after the resolution of the first graphic novel. After a few issues look for the beginning of the next novel, though.

"I have another graphic novel waiting in the wings that will probably be even more startling than this one. I want to be doing *Hepcats* because I think that these characters are a valid form for me to communicate artistically. Within *Hepcats*, I feel that I've tried to create something that does allow for that kind of variety. I could just go off on... I could take a left turn to Mars, and it would still be *Hepcats*. That was the whole idea behind my allowing the strip to evolve as it has."

Even with the fun Wagner is having with his characters,

does he anticipate a time when he will give them up and go for something else? "Dave (Sim) gave himself 300 issues. For 'Snowblind' I gave myself 18. You do give yourself a little bit of breathing room. For the whole saga of *Hepcats* I've decided, okay, 100 issues, although I don't know exactly how the second 50 or 55 are going to shape up right now because I'm doing real-life storytelling. I want to leave myself open for ideas that will just come to me in the course of living my life, because that's the kind of thing *Hepcats* is. It's not a purely made out of my head fantasy series like *Bone* or *Cerebus*. But still, just that number: 100 issues. That's a good round number. I feel that that is a lot of issues and by the time that I get



around to issue #90

or #91, actually drawing it, I'll be able to look at what I'm doing and say, 'Okay, has *Hepcats* finally run its course and do I now need to choose another form of artistic vehicle for my self-expression, or can this go another 25 or 30?' You need to have a light at the end of your tunnel, otherwise you're just not being focused."

Wagner admits that that 100 issue limit isn't etched in stone. He leaves it open for events that affect his life and his perceptions of them. "Art, first and foremost, is just a big sort of spasm of creativity that's got to burst forth out of your mind and be on a page. That is a lot of what art is. It's like a shout in the dark, like, 'I have this emotion, here it is.' Once again, it goes back to the payoff that I was trying to explain in my feeble way. You have to focus, but you have to want to explore. You have to leave yourself open for those suddenly instantaneous flashes of inspiration that will come out of nowhere. If you want to put them in, if they

WHATEVER HAPPENED TO...

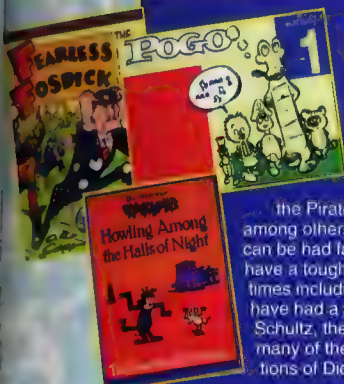
The MAN-BAT Limited Series?

In 1992, DC Comics announced that Jamie Delano and John Bolton were working on a three issue prestige format limited series featuring the only man who is more "bat" than the Batman.

We checked up with the powers that be at DC and they told us that the series is still being worked on. Given that it is fully painted, this accounts for why it's taking so long. One change has been made, though. The project is now planned as a graphic novel. Given that the people who are working on it are first class, it should be worth the wait. By the way, Karen Berger, now head of Vertigo, is still overseeing the progress of the book. Maybe they'll push Kirk Langstrom into the Vertigo line.



STRIP SEARCH



Probably now more than any other time before, the great comic strips of our time are available or about to be available in print in beautiful reprint books being created by the likes of Eclipse, Fantagraphics, Kitchen Sink Press and NBM. The work of Hal Foster (Prince Valiant), Elzie Segar (Thimble Theater/ Popeye), Al Capp (Li'l Abner), Milton Caniff (Terry and the Pirates, Steve Canyon), George Herriman (Krazy Kat), and Walt Kelly (Pogo); among others, are being collected on a regular basis and very affordably. Most books can be had fairly easily from your local comic or book store or their distributor. If you have a tough time getting them, each company does have a mail order division (many times including each others' product). If you have ever wondered about the artists that have had a profound influence on artists like Robert Crumb, Jack Kirby or Mark Schultz, then these books may be for you. Some of these books are the prizes of many of the HERO staff members' collections. To the publishers: How about collections of Dick Tracy and Peanuts in year-by-year high quality books?

work, you want to be able to slip them in sort of unobtrusively. I am forever, even up until the moment where I am inking, making little changes and adding little details just to make it right then and there the best thing that it can be."

But wait a minute? Let's go back a bit... what's this about Martin Wagner being the invisible man of the comics world? It's really not that dire.

"I'm taking a break from the road. I traveled. The year 1993 went like this for me: I spent the first couple months of spring after the New Year's just settling a lot of personal debts accrued from just my life. Then the end of the spring was spent getting the complete *Hepcats* trade book, which was good and I think was well timed because *Hepcats* was at that point starting to get heard of. That came in summer. Then, the summer convention season hit and this was going to be the biggest turnout for all of us. You know, the group of five core self-publishers (Wagner, Colleen Doran, James Owens, Dave Sam and Jeff Smith) at the time. We were going to hit the trade shows just hard and heavy. We did it and it worked. It was great. I got known. I met a million retailers, and my orders went up. Then, the end of San Diego hits, and it's mid-August ...and I haven't drawn a thing! I toured a lot, and it was very beneficial for the book, but I did it at the expense of my schedule. I wanted to get the book out more frequently. I'm looking at it, and in the first four years of *Hepcats* I've got 10 issues out. That's not a really good schedule! For the fifth year of *Hepcats*, I want to get as close to the next ten as possible.

I've come home, despite my

schedule lapse, my purchase orders are way, way up—which is good, but I can't look that gift horse in the mouth and rest on my laurels. It's time to burst—on pages, and on issues, and on getting some stuff out. I've disappointed some people. I've kept my readers for the most part, but some of them of course are always going to write you

I hit the road hard in '93, and it worked. The goal was accomplished of getting *Hepcats* out there, so now it's time to do *Hepcats*. So now I'm taking '94 and I'm not doing a thing. I promise, next year, I won't make you wait a year between issues! You will get them, because I'm glad you're excited about it and I'm glad it means something to you. *Hepcats* means the world to me, and I want to share it with the folks. That's what '94 holds for me, a very exciting year of productivity."

- Frank Kurtz



Terry LaBan's CUD

"The thing about *Cud*," Terry LaBan explains, "it's not just a meaningless phrase that I pulled out of the air. We're overwhelmed by information in our society, and I don't know about you, but I never really process it, and you just have to regurgitate it and chew over it once in a while. That's the *cud*. That's the information I have inside me and the things I think about, and it doesn't really go anywhere. I'm just chewing on it.

"You can extend that metaphor as well," he adds, "because we're all just cud in the jaws of society, you know? So for me the title really has cosmic importance."

Don't let such ruminations fool you: Terry LaBan is a thoughtful sort, but the ruminations that one finds in his book *Cud* tend to veer more toward the extreme and the hilarious, with a few extra dollops of utter insanity plopped on for good measure. If Archie Andrews and his pals were a bunch of twenty-some-

letters saying "I haven't seen an issue in such a long time! What's happened?"

Hepcats has gotten a reputation of the book that doesn't come out very often, but when it does it's good. But it doesn't come out very often, so it's like when it does show up, it shows up. That's not a reputation I really like. I'm not going to be "Johnny Mr. Let's-be-split-on-the-spot" like *Cerebus* is. I don't think I have that kind of stamina.

thing slackers, they might well turn up in *Cud*.

The main focus of *Cud* is the saga of Bob Cudd, an obese wanderer whose failings at most everything translate into astronomical success as a performance artist whose work goes so far off the deep end that he manages to offend just about everybody—except for Fila Little, a mild-mannered receptionist from a dysfunctional family, and the one woman he wants more than anything in the world. He just frightens her. It's a far cry from the slice-of-life ruminations

that dominated LaBan's previous book, *Unsupervised Existence* (the book where Bob Cudd made his debut).

LaBan agrees. "In some ways, I was trying to do something [with *Unsupervised Existence*] that didn't come entirely naturally to me. That was to do these real naturalistic stories about real people, have a certain consistency and development in their characters, and a certain consistency in the story, so it would be kind of like a novel. I found that increasingly difficult to do as the series went on, and I felt like I'd set up a lot of rules for myself within that format. I had to keep things at a certain level."

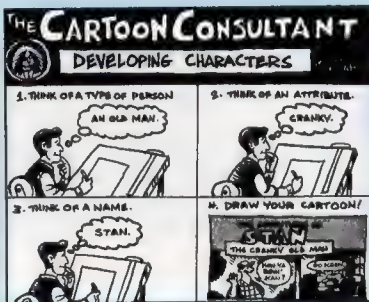
How so?

"I couldn't bring space aliens into it, as an example."

Oh. Right.

"I have wilder and crazier impulses, and they weren't really coming out. I was getting a desire to be outrageous and more edgy and angry, and not worry about the story so much, [not worry about] making everything hook up and be like it is in a novel. I just started to realize in cartoons you don't have to do that. Cartoons can be a lot looser than novels, you know. Stories can be weirder and crazier, and so with *Cud* I wanted to break out a little bit and stretch myself out and do something that I think was more represent-

Unsupervised Existence created an insular world for its' characters, *Cud* allows LaBan to plug into the world at a large—which is okay with the one-time political cartoonist, who was influenced as much by Jeff MacNelly and Pat Oliphant ("the cartoony kind of guys") as he was by



Robert Crumb.

"I'm still kind of a news junkie," he admits, "so it pleases me to hook things into current events. I thought, 'Well, Bob's a performance artist. Mythologically, what happens to performance artists? Well, they apply for NEA grants. The NEA gives them the grant and there's this huge protest, and then they get more popular and make a lot of money, so I took that basic scenario and plugged everything in."

"I think the whole thing's completely ridiculous," LaBan says of the NEA's recent controversies. "I don't think there are any heroes here, I think they're all a bunch of fools."

Recent issues of *Cud* have seen Bob's star rise to near stratospheric levels, but LaBan doesn't imagine that lasting forever. "Of course he can't keep getting more successful. If he got real successful in issue #4, obviously, it wouldn't be much of a story by issue #10."

It might be tempting to label *Cud* as a "political book," but that's only part of the story. *Cud* is less a political tract than a sort of cultural Cuisinart, where traditional scenarios get whirled around and coughed up into entirely new settings.

Nowhere is this more apparent than when LaBan takes a look at those comics "which have become archetypes in themselves." Imagine Harvey Kurtzman's *Two-Fisted Tales* recast with housewives instead of soldiers, or the cast of *Archie* as warriors and princesses in an Amazonian tribe. LaBan's reworkings are genuinely funny, but he's wary of calling them "parodies."

"I'm not so much

interested in parodying the characters in an *Archie* comic in a real superficial sense," he admits, "but in kind of getting behind it and finding out what makes it tick, by putting it in another context. You put those things together, and what you come out with is this weird hybrid that really puts the whole thing in a new light."

"The thing that fascinates me about cartoons is that the most successful ones have this sort of static scenario that never changes. It becomes almost a myth within itself. *Krazy Kat*'s probably the most obvious example, but there's *Peanuts*, *Archie*...all these things almost become archetypes within themselves. You can always visit that world and find the same things going on. That's something that really fascinates me. It's not so much a cliché as an amazing structure that just shines. You recognize this thing instantly and it takes you instantly to this place. It's just this beautiful thing."

"You see it and you don't have to have seen it," he adds, "like some early '70s pop hit that you can't find on an album because it was a one-hit wonder, but every so often you'll hear it on AM radio and it'll be instantly familiar and you can't place where you've heard it before."

LaBan's enthusiasm for *Cud* has translated into the largest sales of his career. "I'm very psyched about this!" he says excitedly. "I'm still not a dust speck on the Marvel screen, but it does put me solidly in the run of independent comics, which I'm really excited about. There's been a lot of anecdotal encouragement, like 'Oh, we went to the store and your book sold out,' and 'Oh, I really like this book, it's a great book,' but this is the first indication that something's happening."

One idea for improving sales? Why, the one that everyone uses—crossovers. "Bob vs. *Predator* would rule!" he raves. "X-Men, *Cud* Meets *Youngblood*, *Cud* Meets *Pitt*...if anyone wants to talk to me about this..."

—Steve Darnall



Strange but true...

■ HERO staffer Steve Darnall believes that he is comics' Elongated Man and demands to be called Ralph.

■ HERO staffer Joe Funk actually eats three times his own body weight every day. As a result, he always talks with his mouth full. Keep your hands away from his mouth!

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PANTER: Tom Kiffin

SHIPS: December '93
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WRITER: Roland Martin

EDITOR: Jim Balent

ARTIST: Jim Balent

CATWOMAN #1

SHIPS: December '93
\$3.95/\$4.95 Canada



ROCK-IT!
PIX

COOL! Lita Ford
ROCK-IT! PIX



IN THE WORKS...

YOUR GUIDE TO THE HOTTEST UPCOMING COMICS

With nearly every company gearing up with the start of new storylines and ending others as the explosive summer months loom just around the corner, HERO has dug in with the hottest new info from Marvel and DC! While both are relying strongly on established characters to get them to June, there are some big surprises waiting for comic fans that will blow you away! New developments with Spider-Man and the Batman/Spawn cross-over are among the must reads!

Also, be sure to check out next month's issue for a preview from nearly every comic publisher on the face of the planet! We'll dig deep for the inside scoop on all the new titles, special cross-overs, limited series, and all the new developments due in '94!



MARVEL COMICS

Get set for the good stuff from Amazing Spider-Man next month, with issue #388, containing the whole story about the people responsible for the death of Peter's parents. The truth blows Peter's mind, sending him into a spiral that lands his personal life in the trash-can and forces the web-slinger to fully immerse himself in the role of crimefighter. Marvel promises to deliver a more brutal and relentless Spider-Man with this issue, and open up a four-part cross-over appropriately called "Pursuit" which takes Peter on a quest to inflict revenge against the people who killed his parents. Look for a special

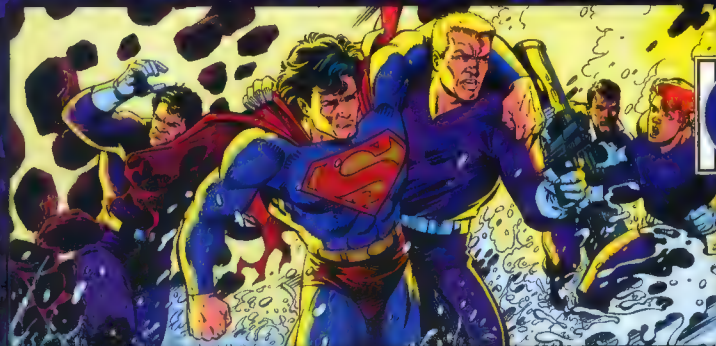
edition with 64 pages of story and a foil-enhanced, embossed cover! Good stuff!

Marvel also has a couple of new titles in the wings next month, including Nightwatch #1, fresh from his Maximum Carnage cross-over! With art from Ron Lim, Nightwatch promises to dish up a truly nasty new villain who has his sights set on none other than Spider-Man for his premiere effort!

Also new from the big M in March is a special Northstar limited series featuring a newly independent Northstar (after Alpha Flight's suspension from active service) breaking out on his own!

Over at Marvel UK, meanwhile, the name ClanDestine is drawing raves from insiders who have been fortunate enough to see Alan Davis first foray into full-color action. This

stuff is truly super, and definitely worth the wait!



DC COMICS

The next few months are sure

to be sizzlers for DC Comics, who are in a great position, based on the fantastic developments that HERO has been given, to continue their thundering success throughout the



...SPAWN ARRIVES IN GOTHAM CITY IN MARCH, DRIVEN BY STRANGE VISIONS AS HE CONTINUES TO SEEK CLUES TO HIS FORMER LIFE - AND THE DARK KNIGHT IS NOT HAPPY ABOUT HIS APPEARANCE IN 'WAR DEVIL' ...

sion with the new Bat turning his back on Bruce Wayne in his hour of need. The Asp supplies the nastiness.

All is not peaches and cream for the new Superman either. The Man of Steel continues to swell with uncontrollable power, faced with the decision of putting his life in the hands of the Parasite, who volunteers to drain off Superman's excess energies and free him from the damaging effects of his condition. At the same time, Lois Lane faces new challenges as she departs the Daily Planet and looks to a very uncertain future. Chalk two up to the newly sadistic DC for keeping both of the company's headliners in dire straights...at least until the summer!

Also coming soon from DC are a couple of new titles featuring characters with varying backgrounds. The most notable is *The Ray*, returning to a monthly series with spectacular covers from mega-hot Joe Quesada, including printed foil and embossed logos!

Issue number one of *The Ray* opens with the title character in Hawaii, combatting Darkseid's giant fallen angel of destruction, Brimstone. Since Honolulu recently has become the home turf of Superboy, it isn't long before the Metropolis Kid himself enters the fray, joining the Ray in a cataclysmic fight against the monster from Apokolips. But as the battle rages, the tension builds between the two young super-heroes leaving them both open to Brimstone's attack.

From the pages of

Bloodbath, comes Gunfire - blasting into the DC Universe in his own ongoing series.

Andrew Van Horn is the reluctant heir to a sprawling munitions empire, and a man cursed with the power to turn any object in his hands into a deadly projectile weapon.

Originally from *Deathstroke*, the *Terminator Annual* #2, DC is billing Gunfire as a hero for the next century. Definite attention has been paid to make Gunfire high-tech, although the background is tied directly to the Parasites from the *Bloodlines* storyline - Parasites which also claimed Van Horn's father during the same period. The mysteries surrounding that alien menace and how it connects to Gunfire will be the initial focus of attention for the book as the lead character and two close friends try to find new ways to use the kinetic energies given to young Andrew to do good.

Finally, DC has big plans in their schedule for the *Elseworlds* series, introducing a number of special *Elseworlds* Annuals with more bizarre "what if" storylines, including an Oz-like take on the Legion of Super-Heroes starring Ayla and slated for an early April release.

next six months! Leading the way is a long-awaited team-up everyone has been shouting for, as well as important events from Metropolis and Gotham City!

Headlining March will be *Batman: Spawn: War Devil!* Feature art by Batman veteran Klaus Janson fills this 48 page story that explodes in a special *Prestige Format* one-shot! Spawn arrives in Gotham City, driven by strange visions as he seeks clues to his former life - and the Dark Knight is not happy about it! The appearance of Al Simmons sets off a vicious battle between the two avengers, but disappearing bodies and scores of the living dead draw both cowed crusaders into a sinister plot to hasten the Devil's War - a terrible conflict that Spawn is seeking to avoid. If he and Batman can't put their differences aside and join forces, his soul may be lost forever, along with Gotham City!

Two of the most popular characters in modern comics history star in this very special book that, although devoid of McFarlane's lavish art, simply can't be missed!

Batman, meanwhile, faces new villains in April when a master of weapons comes to Gotham in search of some new firepower! Also, the *Knightquest: The Search* storyline comes to a thundering conclu-





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CREED...
HARRAS...**

**WATCH FOR
THEM IN PITT #3**

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A WALL TO KEEP
YOU OUT!**

Catalyst: Agents of Change #1 • Written by Eddie Campbell and Pete Ford • Art by Tim Hamilton and Shane Glines • Color cover by Jason Pearson • \$2.00 U.S. \$2.70 Canada • 32 Color pages • FEBRUARY 1994

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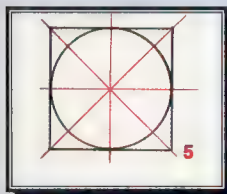
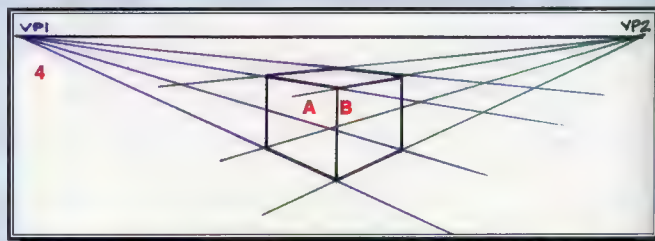
THE WORLD'S GREATEST COMICS™

MARK A. NELSON'S FROM PENCILS TO INKS

Chapter 6: Two Or Three More Points

2. EXERCISE

This first exercise will establish a cube in two point perspective (fig. 4). The cube is below the horizon line, so we see the top and two of its sides. Side A moves toward V.P. 1. Side B moves toward V.P. 2. The top has its side converging toward both V.P. 1 and V.P. 2, and the vertical axis of the cube is perpendicular (at a right angle or 90 degrees) to the horizon.

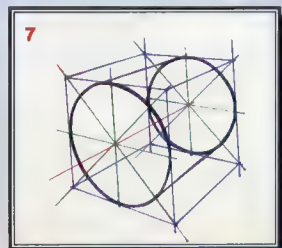
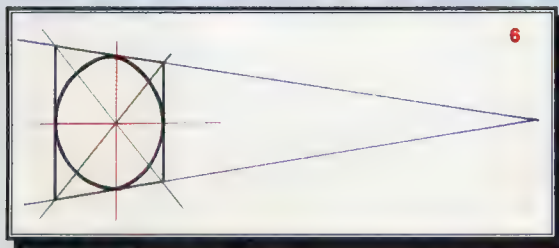


3. CIRCLES AND CYLINDERS

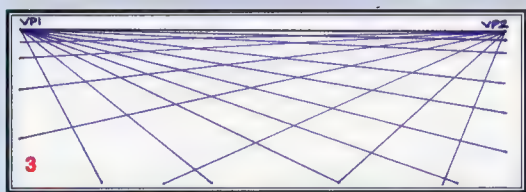
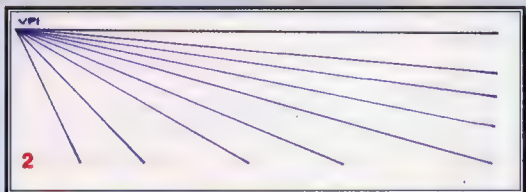
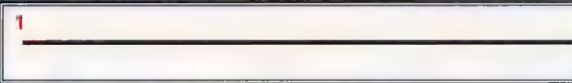
Drawing a circle in perspective is another challenge. Start with a square (fig. 5), then divide it from corner to corner. This will establish the center point. Then draw the vertical axis and horizon axis through the center point. Now draw an arc from each axis point to the next one. This will create a circle with its center point.

If that plane or square is in perspective (fig. 6), you need to establish where the center is. Using the same method, divide from corner to corner, put in the vertical axis (which is at a right angle to the horizon), the horizontal axis (which converges toward one of your vanishing points). Now when you draw your arcs, it will create an ellipse, which is a circle in perspective.

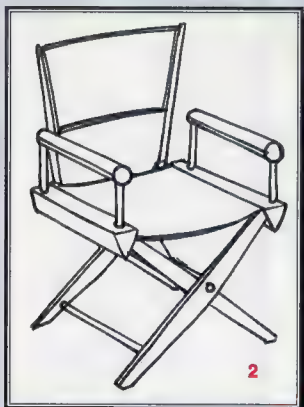
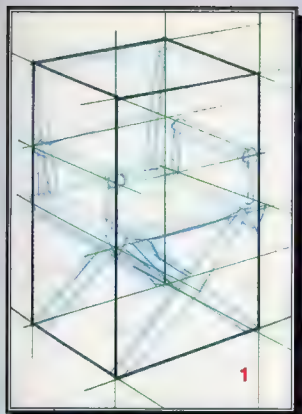
To create a cylinder in perspective, first make a rectangular shape (fig. 7). Then draw all your axis in either end of the box. Draw in your ellipses. Connect the center points with a line. Then draw the outer edges of the tube.



1. THE HORIZON LINE



With one-point perspective, everything converges to a single point. Now let's tackle a more complex system and explore two and three point perspective. First, we establish the horizon line (fig. 1), secondly, the first vanishing point, V.P. 1 (fig. 2) and finally the second vanishing point, V.P. 2 (fig. 3).

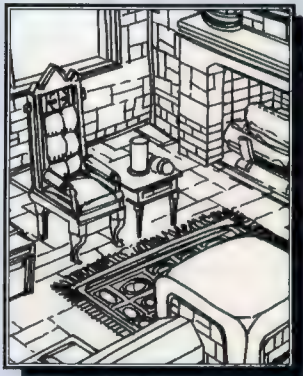
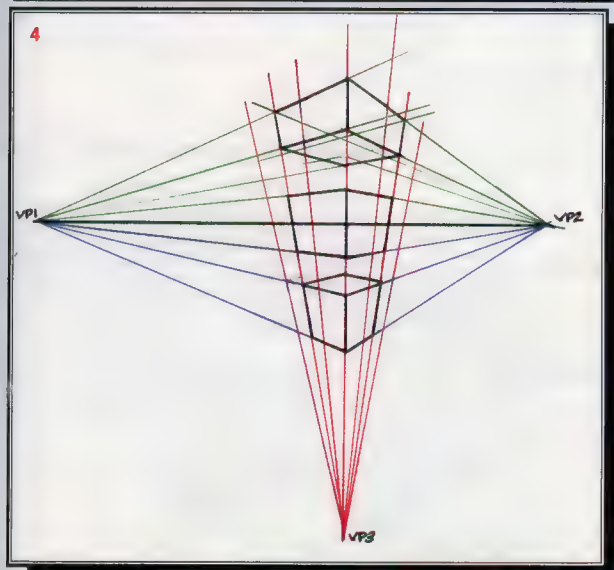
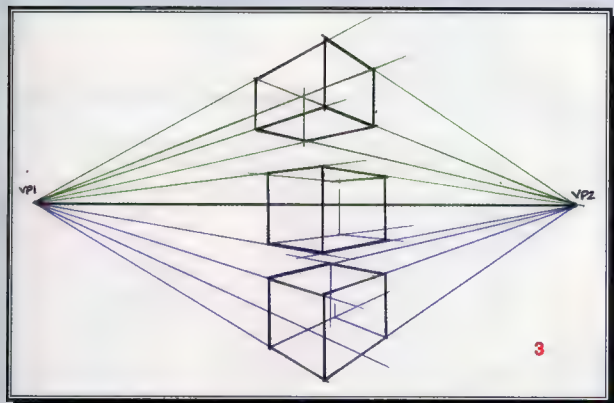


3. BLOCKING IN FORMS

This is a simple way, to break down complex forms into simple shapes. If I'm drawing a chair, I make it into a simple shape first. In this case, it became a tall box. Now, I will go in and break it down further. What simple plane fits into this box creating the seat? How do the arm rests come out of that plane and at what angle? Where and how does the back of the chair fit into this, and the legs, the braces, and so on? I will keep on until the chair is built up in the cube (fig. 1). Then I'll go in with a contour line and draw the chair (fig. 2). With this manner of approach, you construct the object, just as we did the figure earlier on.

4. THE THIRD POINT

In figure 3, the cubes are drawn in two point perspective. As the cube rises above the horizon, you will see its bottom. As it rests on the horizon, you will see only its sides. As it drops below the horizon, you see its top. In figure 4, using a third vanishing point will create a more forced perspective. This we used earlier in one point perspective with looking down into the picture plane (bird's eye view) and looking up into the picture plane (worm's eye view). Using two and three point perspective will create a greater depth in your picture than just using one point perspective.



Practice for a while on what you have seen here. Then get ready to take the next step using the concepts you have seen here. When you feel ready, turn the page and get started on full scale architecture!

5. INTERIORS AND EXTERIORS

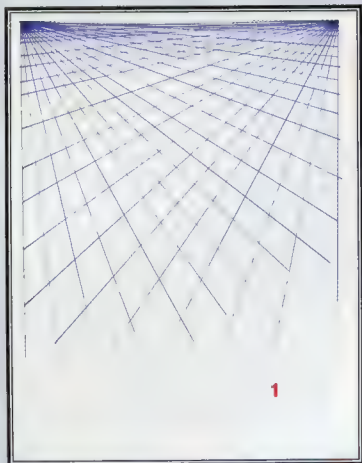
The next set of drawings will use a three point grid to create two different environments: one exterior and one interior. First I established the horizon line, V.P. 1 and V.P. 2 (fig. 1) and V.P. 3 (fig. 2). Now, I positioned the picture plane into this space (fig. 3). I then photo-

copied the area and using a light box transferred the grid very lightly in blue pencil onto my bristol board (fig. 4).

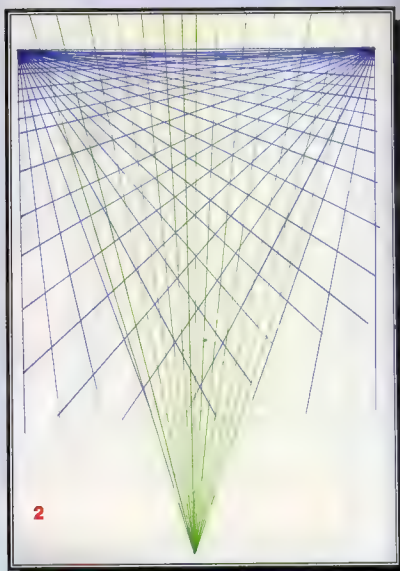
When using 2 or 3 point perspective, I always have my V.P. go off my picture plane.

5A. FORCED EFFECT

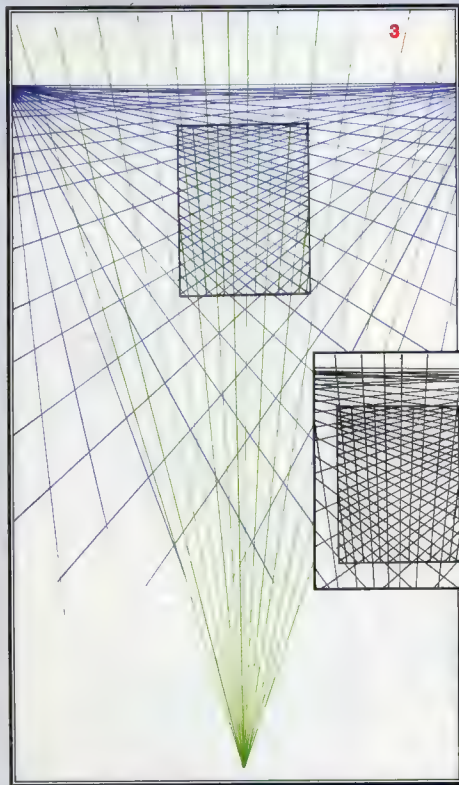
If you don't have your V.P. go off the picture plane, your environment can have a look like fig. 5. This is okay if you are trying to create a "forced effect," but it will destroy any believability of your space.



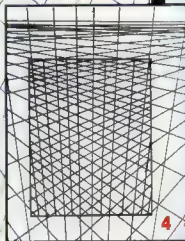
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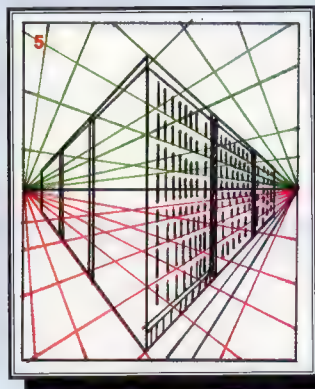
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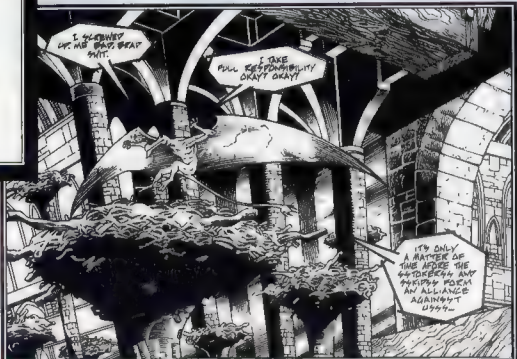


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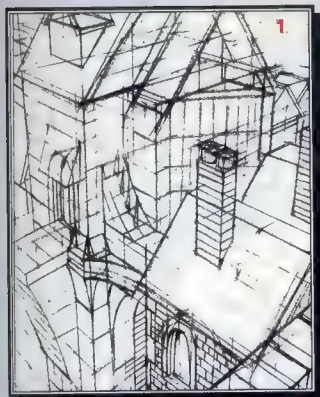


5

In creating the nest area in Feud (fig. 5), I wanted huge nest columns in the heart of an ornate gothic type castle. After establishing my grid, I started to draw the environment. In this case, the feel for space is more important than the figures. It's this space that gives you the mood of the center of the kite's castle.



6



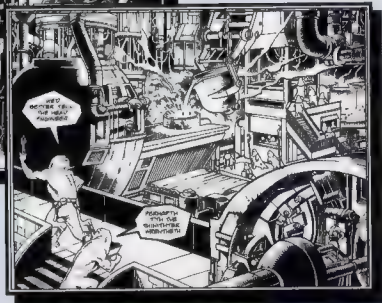
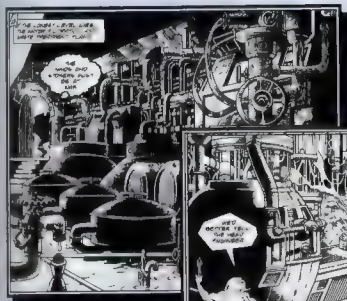
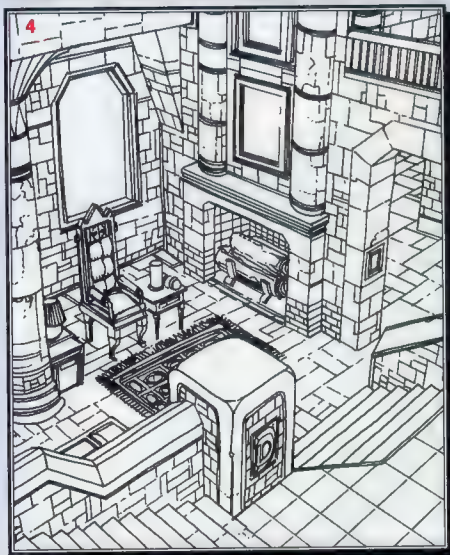
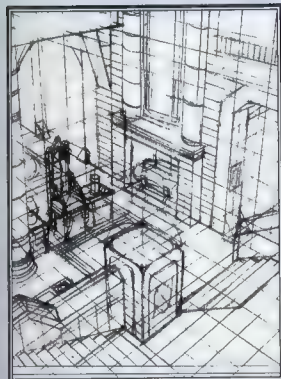
6) APPLY THE GRID

Now, using the grid we established on the preceding page, let's work up two different spaces. To make it more fun for myself, the theme I chose is a stone castle type structure. After the grid was transferred, the space was

roughed in more with blue pencil. I'm presenting those lines here in black for better clarity. Then a simple contour line was inked. Figures 1 and 2 is the exterior of my building. Since it is below the horizon line, we see

rooftops and down into balconies. Our point of view is looking down into this space from a higher tower in the lower right corner. In figures 3 and 4, we're inside looking down from the top of the staircase into the den, complete with fireplace, windows, rugs, chairs, etc. There are times when creating space can be a lot of fun.

Your characters need a space in which to exist. That space can be the belly of a spaceship, a desert island, the jungles of South America or maybe, New York City. Perspective is one of the most important tools that you can use to create this space or environment. It's a "life" which will add to the overall mood and believability of your of your comic's world.



Here are two examples. The first is a treatment plant in the basement. The plant is an important object in the story. In this panel, it's the main focus and the figure is dwarfed by this huge mish mash of pipe and machinery. The second example is the Stokers' factory. I drew the whole environment first, and then I put in all the figures. In other words, "put the figures in the environment instead of trying to fill up the environment around your characters." But more about that next chapter when we figure out how to get those pesky characters in so it looks like they belong there. Until then, keep drawing!

THE PACT



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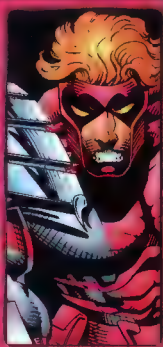
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P HANTASM



HERO
FACT FILE
CLASS:
VILLAIN

PHANTASM

ALTER EGO (REAL NAME)

UNKNOWN

FIRST APPEARANCE

MASK OF THE PHANTASM

HEIGHT

6'2

EYES

BLACK

WEIGHT

VARIES

HAIR

NONE APPARENT

BASE OF OPERATIONS

MOBILE

OCCUPATION

VENGEFUL ASSASSIN

SIGNIFICANT OTHER

SINGLE

GROUP AFFILIATION

NONE

LIKES

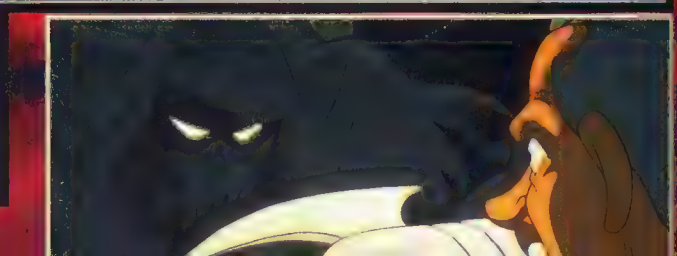
REVENGE

DISLIKES

BATMAN



Created By **ALAN BURNETT**



Batman: The Animated Series
The Mask of the Phantasm is the first full-length animated feature film bearing Hollywood's favorite caped hero, Batman.

In the movie, the Caped Crusader learns that a mysterious being, heretofore unknown, is methodically picking off the bosses of Gotham City's crime families.

Sal Balestra, the last remaining gangster, believes Batman has finally gone over the edge, and it is Batman who is killing off the crime lords. Fearing for his life, Balestra makes a sort of deal with the devil by enlisting the aid of Joker in an effort to stop Batman.

It seemed like a good idea at first, until Balestra learns that it is not Batman who has committed the murders, but a far more sinister adversary, the Phantasm—a vigilante who kills out of apparent blood lust.

SOMETHING YOU DIDN'T KNOW ABOUT PHANTASM

Batman's newest and one of his most mysterious foes, Phantasm, possesses the ability to veil himself in a cloud of mist and smoke. Not unlike Dirty Harry's "Go ahead, make my day," Phantasm is fond of saying, "Your angel of death awaits," just before he whacks the poor chump who challenged him.



HERO PIVOTAL X-TRA MOMENTS

A BRIEF LOOK AT THE ORIGIN OF THE SINISTER "PHANTASM"



Phantasm's first-ever appearance is in the animated movie, which opens Dec. 25, 1993.

Although he has never appeared in a DC Comic, Phantasm is considered a formidable threat to Batman.



SPECIAL WEAPONS AND TACTICS



Phantasm's weapons and tactics most resemble those of the Dark Knight himself. Besides being an accomplished martial artist, Phantasm has a razor sharp axe blade that he can unsheathe during combat or when visiting a dell.

WHAT DOES THE FUTURE HOLD?

For now, Phantasm occupies a unique place in the annals of Batman's Rogues Gallery. He only exists in the movie, with no immediate plans for his future after the film. He will not appear in any of the 20 new *Batman: The Animated Series* episodes, nor is he scheduled to appear in any DC titles. His future depends in large part on how fans receive him.

Because he takes on Batman, the Joker and many of Gotham City's crime families, the possibilities for future crossovers are virtually endless. At this point, it's unclear whether Phantasm will go the way of Venom, who even spawned his own title, or Ron Karr, the short-lived Legion of Super Heroes nemesis who had the ability to become...flat!





MAGNUS

ROBOT FIGHTER

I-AB personally trained this second-generation Harbinger to save the human race from the Freewills, robots who have miraculously developed sentience. But Magnus decided the human race didn't need saving from creatures who only wanted their right to self-determination.

Taking the robots' example, Magnus abandoned the opulent



HERO FACT FILE

CLASS:
SUPERHERO

MAGNUS

ALTER EGO (REAL NAME)

Magnus

FIRST APPEARANCE

Magnus, Robot Fighter #1

HEIGHT

6' 2"

EYES

Steel Blue

WEIGHT

250 lbs.

HAIR

Brown

BASE OF OPERATIONS

North Am

OCCUPATION

Robot Fighter

SIGNIFICANT OTHER

Leeja Clane

GROUP AFFILIATION

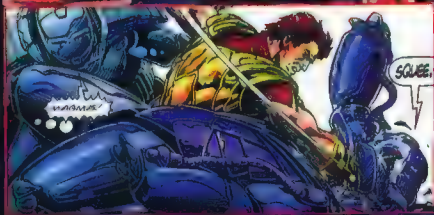
Future Force

LIKES

Strong Causes, Death Metal

DISLIKES

Oppression, Shop Class



misfires to seek his own destiny. Since then, he has fought many threats to humanity, but none as great as the Malvys, who have conquered North Am. With strength and determination both stronger than steel, the Robot Fighter battles on—both alone and alongside Rai and the Future Force!



Created By **RUSS MANNING**



HERO PIVOTAL X-TRA MOMENTS

KEY POINTS THAT HAVE
AFFECTED MAGNUS' LIFE



Magnus #1-4:
Fighting the
Steel Nation
causes Magnus
to reject the
mistspines and
find his own life.



Magnus #21:
The Malevs
begin their
invasion of
Earth.



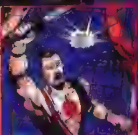
T-A, the robot
entrusted with
Magnus' care,
trained him
from birth with
his "perfect
method."



Magnus #16:
Magnus actually
witnesses his
own birth in the
midst of the
Unity Conflict.



Magnus #24:
The Malevs
take over the
North Am main
brain, placing
all robots under
their control.



Magnus #25:
After learning
about his heri-
tage, Magnus'
fighting spirit is
rekindled.

The battle with the Malevs has spread around the world! North America has fallen and the Malev emperor controls nearly all of its robots. However, The Future Force has managed to save the Amazon Rain Forests from this threat. The final stages of Earth's war with the Malevs is close at hand! Many long-standing members of Magnus' cast have fallen in this war, and someone very close to Magnus will fall before it ends!



RAI AND THE FUTURE FORCE

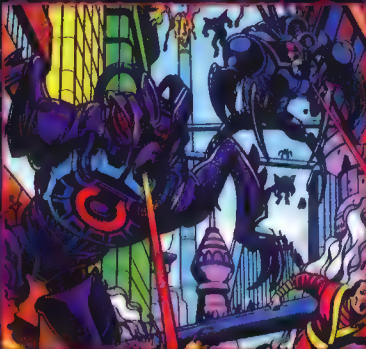
It's not just North Am that's in trouble; the Malevs have made their presence felt worldwide! Magnus has allied himself with Rai, who not only possesses the ancient "Blood of Heroes", but he also has

the Harbinger talent to inspire others. Many other heroes have followed: Leeja, Gophs Elzy and Slagger, Izak, the X-O Commando, Tekla, 1-AB, Geomancer Rokland Tate, the Eternal Warrior and the mysterious Spylocke. Earth's fate is their responsibility!



THE MALEVS

Malev-6 was actually a robot the size of a planet, until Magnus destroyed it. Now they've come to Earth—Malev-7 to them. Any humans encountered are either mulched for raw material or herded to collect "ectotheric energy," the source of the Malevs power, the power of thought!



KICKIN' BOLTS

Magnus is powerful enough to drive his fists through any robot who stands in his way. With his training in T-A's "Perfect Method," a robot won't be in his way for very long! His costume blunts energy attacks, making him nearly unstoppable!



SOMETHING YOU DIDN'T KNOW ABOUT...

MAGNUS

Maybe it's 41st century culture, but it never occurred to Magnus that a skirt and go-go boots are not the best choice when trying to look studly. The tuxedo is hardly appropriate either, but it's great to see the dude can be stylin' when he wants to. Magnus has no idea who coined the term "floo" or "floojkies."



Young Steve Rogers was too frail to serve his country. So Steve Rogers, caught up in the fervor of the period, volunteered to be tested with the experimental Super Soldier formula. The serum changed Rogers into an incredibly strong, acrobatic, ageless superhuman. He had become the perfect human being. Toward the end of WWII, Cap and his young sidekick Bucky met with disaster when they were captured by their old foe, Baron Zemo. Zemo strapped the two heroes to a rocket and sent them skyward. Bucky was killed, but Cap miraculously survived. Missing for years, his frozen body

was discovered and revived by the mighty Avengers, who immediately made the star-spangled hero a member of the team. Though at times Cap has had his share of problems and doubts about his mission, he has always persevered. Armed with nothing but his shield, a love for his country, an unbreakable sense of integrity, and courage beyond those of normal men, Captain America continues to fight the good fight for his countrymen and continues to serve as a living symbol of the American dream.



**HERO
FACT FILE**
CLASS:
SUPERHERO

CAPTAIN AMERICA

ALTER EGO (REAL NAME)

STEVE ROGERS

FIRST APPEARANCE

CAPTAIN AMERICA COMICS #1

HEIGHT

6'2"

EYES

BLUE

WEIGHT

240

HAIR

BLONDE

BASE OF OPERATIONS

AVENGERS MANSION

OCCUPATION

FREELANCE ARTIST

SIGNIFICANT OTHER

DIAMONDBACK

GROUP AFFILIATION

AVENGERS

LIKES

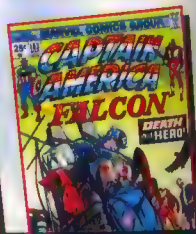
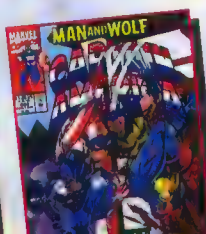
HOTTEST FRUIT PIES

DISLIKES

NAZIS



Created By **JOE SIMON & JACK KIRBY**





SOMETHING YOU DIDN'T KNOW ABOUT...

CAPTAIN AMERICA

Steve Rogers, a freelance artist with bills to pay, worked for a while as an artist penciling Captain America comic books. Another little known fact is that Captain America, inspired by Jack Nicholson's performance in *The Shining*, has spent years trying to perfect his impersonation of the character. (above)



BUCKY



RICK



FALCON



NOMAD



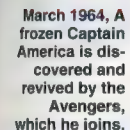
D-MAN

HERO PIVOTAL X-TRA MOMENTS

A LOOK BACK AT THE TURNING POINTS IN THE LIFE OF CAP



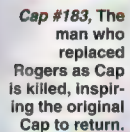
March 1941, Steve Rogers is injected with the Super-Soldier formula, transforming him into Cap.



March 1964, A frozen Captain America is discovered and revived by the Avengers, which he joins.



Cap #176, After questioning the unethical dealings of the country's top officials, Steve Rogers resigns.



Cap #183, The man who replaced Rogers as Cap is killed, inspiring the original Cap to return.



Cap #350, after a forced retirement in which he became "the Captain," Cap regains his original title.

SUPPORTING CAST

A LOOK BACK AT CAP'S SIDEKICKS THROUGH THE YEARS



THE SHIELD CONSISTENCY

VIBRANIUM/ADAMANTIUM

DIAMETER

30"

WEIGHT

12.15 lbs.



ARCHENEMY: THE RED SKULL

Captain America has made a lot of enemies throughout his tenure, but there's no greater rival than the vile Red Skull. Since his introduction in 1941, the crimson-domed Nazi has been tireless in his efforts to eliminate America's hero. When anything goes wrong for Cap—a loved one is missing, shots are fired, he gets an earache, his shoe is untied—ANYTHING, smart money says that the Red Skull is not far behind.



SPOTLIGHT ON:



ARTHUR ADAMS

From Longshot and Gumby to Monkeyman and O'Brien by Steve Darnall

Not long ago, Arthur Adams composed an off-the-cuff piece of verse that pretty much summed up his 10 year career. Written (or, to put it more honestly, *made up on the spot*) in response to a recent workload that has encompassed "a shocking run of 'G's,'" the poem goes like this:

*Got my Gumby
Got my Godzilla
Got my gill-man
Now I got a gorilla*

The first two lines are largely self-explanatory (and we'll supply the details in due time), and the "gill-man" was the title character in Dark Horse's comic adaptation of the 1954 film *Creature From The Black Lagoon*, but the gorilla he refers to is a brand new part of the equation, and a part that Adams is especially

proud of. He's Axwell Tiberius, the front half of the team of *Monkeyman and O'Brien*, Adams' contribution to Dark Horse's new "Legend" series.

"Everything I've done in my comics career has been based, in some part, on something I loved as a child," he notes, and for a man with a particular fondness for the original version of *King Kong*, it made perfect sense to include a giant ape.

"So *Monkeyman and O'Brien* is based on *King Kong*," Adams readily admits, "except he couldn't be a monster all the time, because that wouldn't last too long." The solution was to make the ape a super-intelligent scientist, sort of a simian Reed Richards—which brings us back to Adams' childhood: the first comic book he remembers receiving was a

Marvel Treasury Edition grab bag, which features, among other things, Arthur's "favorite *Fantastic Four* issues, #25 and 26, where the *Fantastic Four* teamed up with the *Avengers* versus the Hulk."

As a child, however, Adams' ambition had less to do with comics than with dinosaurs—again, the result of early exposure to *King Kong*. "I didn't think about drawing comics," he admits, "back then, I loved dinosaurs so much, I figured I was going to grow up to be a paleontologist. Back then, I thought that all paleontologists ever did was draw dinosaurs." One of the more astounding by-products of that early choice was Adams' forgoing any sort of formal art education.

"It's not entirely fair to say I'm self-taught," he says. "I never went to an

"I figured I was going to grow up to be a paleontologist. Back then, I thought that all they ever did was draw dinosaurs."



actual school, but I still have many of the drawing books I had when I was younger, and I was looking at all kinds of stuff. When I realized I wasn't going to be a paleontologist, I then decided I wanted to be Frank Frazetta, so I used to try painting and drawing like Frazetta, and you're bound to learn something looking at somebody *that* good."

At this point, however, the only thing Adams knew about his future was that he wouldn't be a paleontologist. What finally pushed him into comics was seeing Michael Golden's artwork in *Micronauts* #1.

"It blew me away!" he enthuses. "That was the book that made me say, 'This is it! This is what I want to do!' I've got so many influences, but Golden was really the first one that made me think 'Wow! This is what I need to do.'"

"So my two biggest influences when I first started doing comics were Walt Simonson—and I'm sure Walt will love to hear that—and Mike Golden." Two other fellows who would have an influence of a different sort on Art were two young hopefuls named Mike Mignola and Steve Purcell. More on that later.

It didn't take long for Adams to make the transition from hopeful

comic-book artist to professional comic-book artist. While he was sending samples "to just about everybody who was producing comics then," Marvel came knocking in the form of writer Ann Nocenti, who was looking for an artist for a brand new mini-series, *Longshot*.

"Apparently, she's been shopping *Longshot* around for about a year," Adams says, "asking everyone at Marvel to draw it and they just said, 'No. Sorry, Ann. Can't do it. Don't have time.'"

"Fortunately for me," he jokes, "she was just tired of looking for somebody." So, on the eve of his 20th birthday, Arthur Adams became the artist on *Longshot*. The story of a rebel slave from a distant planet, *Longshot* was a breath of fresh air in more ways than one. Nocenti's story was light and breezy compared to most of the ponderous, weighty junk that tended to dominate the market (then and now), and her willingness to work with Adams (as opposed to *telling* him what to do) worked to everyone's benefit.

"[Ann and I] would bounce stuff back and forth. She'd mention the Spineless Ones, and I thought of these big, fat gelatinous creatures. Then Ann came up with Mojo, and I said 'Oh, well, [the Spineless creature] is just a regular guy. For Mojo, I'm gonna have to make something *really* terrible!'"

"There was interplay [between Ann and myself]," he adds, "but I really didn't feel it was my place to be telling her how I thought things ought to be."

That's not to say that Adams didn't come up with some valuable ideas on his own. When he got the description of the main characters, he also received "a design for Longshot that I didn't care too much about. The costume really reminded me a lot of the blue costumes from the first *Star Trek* movie—that kind of pajama-like costume—and Longshot had a curly blond hair with

a black streak through it.

None of that did anything for me, so I designed, I think, five different Longshots, and about 20 different monsters."

Adams' zeal may have made him excessively thorough, but the long-term dividends were enormous. With *Longshot*, Arthur Adams went from being a young unknown to being a young fan favorite.

"For a while I was really embarrassed by those early issues of *Longshot*," he confesses. "Now I see them as having some sort of naive charm. I look at them now and get some kind of laugh out of them."

"I know that some of the people who liked my past work liked the fact I put in so many lines, but I was putting in those lines because I was afraid. I was putting in those lines to cover up what I thought was my bad drawing. I hope my drawing is clearer than it used to be. Some people have commented that my faces have become more cartoony. That's OK with me."

If Adams was insecure about his artwork, there were some people who weren't bothered by it at all—including John Byrne and Chris Claremont. When Byrne began the





revamping of Superman, Adams (and Dick Giordano) provided art for the first ever *Action Comics Annual*.

Byrne's story "Skeeter," took Adams through the swamps of North Carolina, while Chris Claremont had a loftier location in mind: Asgard, home of the gods.

Claremont's two-part tale (which pitted the X-Men and New Mutants against Loki, God of Mischief) was another chance for Adams to expand his literally monstrous range: readers were treated to trolls, dwarves, witches, giants

(including one who bore an eerie resemblance to Ed Grimley) and—in a particularly prophetic move—a cameo appearance by Gumby. It wasn't the first time Adams had rendered that little green dab of clay. And thanks to Diana Schutz (then an editor at Comico), it wouldn't be the last.

"I started drawing Gumbys in the corners of the pages of *Longshot*," Adams recalls, "and I just started drawing Gumby as every kind of superhero: Gumby as Conan, Gumby as Thor." Schutz offered Adams a chance to draw a Gumby book, "To which I said 'No!'" he laughs. "'If I do a Gumby book, I'll be stuck with Gumby for the rest of my life!'"

Not wishing to be rude, however, Adams responded with what he thought was an impossible request: he'd only do a Gumby book if Bob Burden—the man behind the Flaming Carrot—would write it. When Burden agreed, Adams good-naturedly said, "Oh, damn! I guess I'm doing it!"

Although the evolution of the book had its arduous

moments ("The first script plot and script I got was on an audio cassette...If I wanted to know what happened on page 14, panel 3, I had to play that part of the tape over and over again"), *Gumby's Summer Fun Special* was (and is) a delight to read. The bizarre story included not only Gumby and Pokey, but a family of robot playmates, a werewolf baby sitter, a race of easily excited aliens, space bears, pirates and pumpkin eaters.

The steady rush of gentle insanity is a Burden trademark, so it doesn't come as a great shock when Adams says that the book "I really see being more Bob's book than mine. I think in some places I was even trying to draw like Bob." When Adams got the chance to do a sequel—*Gumby's Winter Fun Special*—he found a more sympathetic writer in Steve Purcell. By this time, Purcell was known for his own brand of insanity with the psychotic funny animal team of Sam & Max, and Adams was delighted for the chance to work with his old friend.

SEPARATED AT BIRTH?

"The New Fantastic Four"...



...and Monkey-man and O'Brien?



"The second book I see as much more of a collaboration between Steve and myself. Steve asked me what kind of stuff I was interested in drawing: 'Oh, monsters, and mole people, and Santa Claus...' and he said 'How about puppet people?' and I said 'OK, that sounds great.'"

It's no coincidence that all of Adams' projects up to now have been either guest appearances or for limited series: Adams attributes it, in part, to "laziness. I've often wanted to be a regular artist on some series and that opportunity just never came about. Also, back in those days, I had a two-year commitment easily on various projects. Taking on a regular series would have meant dropping those, and I didn't want to do that. So I did my projects and I think things have probably worked out for the best."

The "project" that hurled Adams' star into supernova came in 1991, when he teamed up with Walt Simonson on three issues of *Fantastic Four*. When Simonson took over the book, Adams offered his skills for a fill-in story. When Simonson took him up on it, "He said, 'Well, gosh, Art, what do you want to draw in *Fantastic Four*?' and I named everything: 'I love the Mole Man...Well, I love Skrulls...Monsters...um...' "

The three-issue story featured not only all of those things, but also guest appearances by Spider-Man, Wolverine, Ghost Rider and The Hulk. Sales went through the roof, and second printings were made of all three issues. Financial success aside, however, the story is one of Adams' proudest moments.

"It's probably one of my favorite jobs," he says, "and if someone had to say, 'Art, what's the template for what you think you'd like your work to be?' I'd point to those three FFs."

These days the *Fantastic*



A busy day for You-Know-Who:
Art's contribution to the recent *Death Gallery*.

Four is in chaos, what with one member "dead," and another disfigured. Given that, the Adams-Simonson story seems more like an archetypal FF tale than the overwrought melodrama that dominates the book these days.

"I grew up on Marvel Comics, and it's really surprising to me how little I care about Marvel Comics," he says, his voice a mixture of sadness and disgust. "There've been books which, in the past, were really great and somehow they're all just confused now."

In an industry dominated by the "dark and gritty" (read: dank and dreary), Adams is one of that rare breed who understand that comics are meant to be fun. That's what led him to Dark Horse, where he's assembling *Monkeyman* and *O'Brien*.

Monkeyman and *O'Brien* is not one of those I've-been-waiting-to-do-this-for-years projects; in fact it's quite the opposite. "I don't know if I would be working on my own stuff if Image hadn't come about," Adams admits. "Erik Larsen was kind enough to call up just before the 1992 San Diego Convention and asked if I was interested in doing a book with them, and did I have any ideas that I would like to talk about...I was very flattered that they would ask, and the whole time I was talking, I was thinking 'Well, I really don't have any ideas.'" About 30 minutes later, *Monkeyman* was born, and following its' debut in *Dark Horse Presents*, it'll be a

backup feature in *Hellboy*, the Legend book from longtime friend Mike Mignola ("We're bouncing ideas off one another on a regular basis. We're always calling one another up, saying 'Is this too stupid?' and it turns out almost nothing is").

August brings us a four-issue *M & O'Brien* series, in which the duo deal with such wild menaces as Gorillidozer and the Shrewminoid. Adams is having a wonderful time, and he fervently hopes that *Monkeyman* and *O'Brien* will be a romp the whole family can enjoy.

"I want kids to be able to appreciate it, and I want adults to be able to appreciate it," Adams agrees. "As of right now, I could imagine doing [*Monkeyman* and *O'Brien*] forever."

Wow. It must be love. ▲

WIN ART'S ART

Gumby! Pokey! Santa Claus!
Giant monsters with rubbery, fake-looking feet!

What do these cultural icons have in common? They're all of the Arthur Adams' two-page spread (from the *Gumby* *Fun Special*) that we're giving away to one lucky reader! All you have to do is name those famous "A's."

1. The soul singer who performed the hits "Anna," "You Better Move On" and "Sister Sledge."
2. The famous 20th century black and white landscape photographer.
3. A famous comic book character.

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THE HERO INTERVIEW

LADY RAWHIDE™

by Don McGregor

It's tough to interview a woman from the early 1800s. That was the assignment, though.

Jim Salicrup, Topps' Comics eclectic editor in chief, stated that since I was the one who created Lady Rawhide, who better to ask her to reveal her innermost thoughts. I figure Jim thinks this will be easy to do.

Writers may like to think they call all the shots; they may actually presume they know what their characters will do, or say, or even have the audacity to believe they know exactly how a story is going to unfold, only to learn when they sit down to write it that the characters end up doing and saying things they never anticipated!

You don't say these things to editors, though. You don't want them to suspect you don't know what you're doing. Odds are many already suspect that.

Given this, it was with some trepidation that I tracked down Lady Rawhide to conduct this one-on-one inquiry. The purpose, as I understood it, was to have her talk about her role in the new series of Zorro comics I was writing and artist Mike Mayhew would be drawing. I didn't have the faintest idea how this would turn out.

I decided that the best way to start this interview was to ask Lady Rawhide about gender role playing and her style of dress.

Not many women in Los Angeles dress as you do.

You noticed.

It was hard not to.

Yes. You seem to have difficulty deciding where to look. I seem to have that effect on men.

I think I was looking for the wine jug.

Of course you were.

Well, you didn't answer the question.

You didn't ask one. You made a statement. Do you want me to comment on the statement?

Uh, yes, that would be fine. I guess I should have started by asking if any other women dressed as...let me search for the right word here...as distinctively as you?

To my knowledge, none, nada. I am one of a kind.

It's been recorded historically that in your time, if a woman did not obey the rigid rules of conduct expressed by a senorita, the men of the family could have a daughter or sister confined to a convent.

Would they do that to Zorro?

Do what?

Make him live in a convent and repent because he kissed a lady's hand or used his sword to cut her a beautiful rose?

No, I don't think they would.

You're damn right, they wouldn't! Do you think that's fair?

Why is your hand inching toward your whip?

Now you didn't answer my question. Don't you believe that's unjust?

Well, since you put it that way, yes.

Which means, then, that you agree that I have a better reason for a secret identity than Zorro, don't you think?

Now you're putting words in my mouth.

Isn't that what you normally try to do to me?

I'm deliberately ignoring that question.

And are you afraid of the question about secret identities, also?

Let me be diplomatic and say you both have valid reasons to hide who you are.

Since when did you start practicing diplomacy? I've heard that's not your strong suit.

Hey, listen! This isn't about me! This is about you and Zorro! You just found another way to distract me. Which brings me around to asking, don't other women sometimes react a little scornfully to the way you dress? I've heard some unflattering comments. Does that bother you?

Personally, I don't think I've ever thought about it but if some women do have a problem with the way I dress, I'd say it's their problem, not mine! You know I never can understand this kind of thing. A whole bunch of energy and time gets wasted on the inconsequential, and the major atrocities that happen around us get passed by. People might bitch about it a little, but they'd rather grouse over how somebody dresses than try to find solutions to problems that threaten our freedom of thought and action!

Wow! Talk about impassioned! It'd be great if your hand would stop clenching the whip handle, though. Now, you've probably heard this, but some people say women claim there's too much perfectionism in the way women are portrayed in the media, and they



say you have to act as a role model for all women.

See, that brings us full circle, back to what I was getting at before. No one can speak for all women, yet what are you asking me to do but that very thing! I speak for myself! I speak for what I do and feel, and I take responsibility for what I say and do. No one expects a man to speak for all men, and it is an unfair conceit to expect that a woman must reflect the opinions of all women. It's also absurd. Anyone who thinks that way is guilty of lazy thinking at the very least.

Other than that, you have no thoughts on the subject?

Ah! I get it. You think you are being facetious. That's an ill-advised type of humor for a print interview.

Oh. Well, let's get back to being facetious, then. If you hadn't met Zorro, would your life be different?

Now, that's a really meaningless question if we really think about it, isn't it?

It was my Barbara Walters-type question. I could have asked what kind of tree you'd like to be, but I didn't.

Good, because then I'd have had to use the whip. But let's go back to your original "What if...?" question. Of course my life would have been different if I hadn't met Zorro, but the ways in which it would have changed are incalculable, and any extended scenario on the possibilities would be long-winded rhetoric of interest to no one. The fact is, I know him. That is the reality that he and I have to live with, not "Whatever would have happened if..." Do you have any better questions than that?

When do you make your first appearance in the Zorro comic?

It's Zorro #3, but I was supposed to appear in Zorro #2. Except you got carried away with Moonstalker and Capitan Monasterio and Sergeant Garcia, remember? So I don't really debut until Zorro #3. That wasn't very smart of you. You know the comics business is a tough, competitive marketplace,

and what do you do? You wait until Zorro #3 to let me show my stuff! And Buster, the kind of stuff I can show will help you sell books!

I'm sure it will. How'd you get red hair like that?

You won't find that out until Zorro #6. That very revelation may make it a collector's item. That, plus the fact that you found a non-gratuitous way to have me nude in that scene.

You sure do know the hard sell.

Why? Have I affected you? Let me see.

No, no, no! Stop that! Stay where you are! Where's Jim Salicrup when you need him? Let me change the subject. Some people have suggested that you are Zorro's Catwoman.

I don't have a cat. I will never own a cat. I have no feelings about cats, one way or the other, and I'm no one's anything!

Yes, I can see that. Oh, just one last question about your attire...How do you keep what little you have covering the essentials?

I don't catch your drift.

Well, it's always been puzzling to me how scantily clad, well-endowed young women in comics keep everything from popping out when they're in action. Have you ever had any problem with anything improper showing?

I suppose by improper you mean a nipple. I'm not sure why anyone considers those improper, but I'll ignore the archaic ignorance of your question and only say that it's not easy keeping your modesty when you're rolling about on the ground with a man like Zorro. I don't even want to mention what happens in Zorro #9, but it will probably be mentioned in historical treatises on "good girl" art for some time to come.

Boy, we're plugging this book way ahead, aren't we? Oh—one last question about clothes.

I thought the last question was your last question on the subject.

It was...until I thought of this one. Do you find that people stare at you



when you're dressed in a Fredericks' of the Frontier get-up?

What do you think?

Some people say that, like Zorro, you are a masked rogue. Does it bother you that some people misunderstand your reasons for attacking the people in power of early Los Angeles?

Well, I've attacked Zorro, too, so I'm somewhat liberal about who I've raised my hand against, but I will not comment on why Zorro and I have fought.

I don't mean to be indelicate, but you and Zorro were caught on Capitan Monasterio's bed, of all places, in what was said to be a compromising situation.

You mean erotic, don't you?

That sounds nicer.

Well, one has to read Zorro #3 to make up their own mind about that, but let me say this: I only attack when I see things that are wrong. My actions have nothing to do with how many people agree with me or don't. I don't wait for a committee to decide what is right or just. There are too many victims who will probably be long dead if I waited that long. Some people are uncomfortable with a woman having that kind of attitude, but they're likely the same ones who'll turn their heads the other way when they see some atrocity being committed.

I can't help wondering what Beavis and Butt-Head would think about you. I think they'd wish you'd...

I don't know Beavis and Butt-Head. They sound like neutered cats.



ZORRO'S
RENEGADES

LADY RAWHIDE

Debuts in ZORRO #3

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ZORRO



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TAKING STOCK OF MARVEL COMICS

The comic book market is a very different place in 1994 than it was just a few years ago. One of the biggest changes, beyond the rise and fall of different companies, has been the industry's new image. The image is just that—of an industry. The world at large has begun to see comics as a real industry, if not for the first time, then at least for the first time in decades.

For Marvel Comics, the biggest company in the industry and the only one which is publicly held (if one does not count DC, which is owned by publicly held Time-Warner), the years of rumor and gossip have created many a myth, and revealed many an assumed truth. Currently, the perception of comic book consumers is that when Marvel went public, offering itself up in shares for the New York Stock Exchange, it also sold away some of the freedom of its creators to work unmolested. In a battle of Art vs. hard Cash, did comic book readers lose out? The growing perception seems to be that Marvel, singled out among the other companies in the industry, has become a slave to the almighty buck.

Has becoming a public company changed Marvel's way of doing business? That's a pretty general question, obviously, and one we'll expand upon as we go.

"I've been there [for] over 17 years," says veteran editor Ralph Macchio. "The common misconception is that when you are taken over by [another company] or have gone

public, that suddenly you are going to be restricted or forced to do this, that or the other thing. In fact, if no one had told me in all the years I have worked here that this company was owned by New World, by Ron Perelman, by whoever it was owned by before that...if I didn't know those things, I would never have suspected that any changes had taken place. They have a budget and you have to make budget, but that's routine."

Those budgetary concerns are echoed by prolific writer/editor Fabian Nicieza, who believes that Marvel "has changed, some for the negative, some for the positive. We have to view our budget in a different way than we used to. We're answerable to people that we never used to be answerable to, the shareholders. We have to make sure that every quarterly budget has things in it that will make our projected budget. In that, it's no different from any other business."

Beyond those budgetary concerns, Nicieza doesn't see a big difference, and apparently, neither does custom comics editor Glenn Herdling.

"You might be able to point to any-



Sauron will soon be "pseudo-killed," and we all know how painful that can be.

by Chris Golden and Daniel Clark

thing [and say] 'We can't do that because how would it look in the public eye.' Herdling says. "We would have thought that way before we were public. There are some controversial things that have come down the pike, but they would still have been controversial whether we were public or not."

In fact, Marvel's going public has actually improved Herdling's business in the area of custom comics, where he has drummed up new projects for such clients as Pizza Hut, Toys 'R Us and Crunch 'N Munch.

With all of the people he has to answer to with these promotions, does Herdling find himself surrendering more control? "The guys from Pizza Hut stood over my shoulder and we actually had to go page by page to make sure the breast size was okay for the Pizza Hut comic books. That's how it affects me. I have to make sure that the material [meets with the approval] of other companies as well as our own."

So, though Herdling has faced a certain amount of restriction, it arises from the natural flow of business: he's got to please the client, or there's no deal. Some comics readers have begun to think that Marvel's many new sources of income, most from the licensing area, are starting to wield control over the creative aspects of the company. With the promotional products Herdling creates, that is normal, but if that were the case with Marvel's regular comics, many would find such an influence disturbing to say the least. So, is it

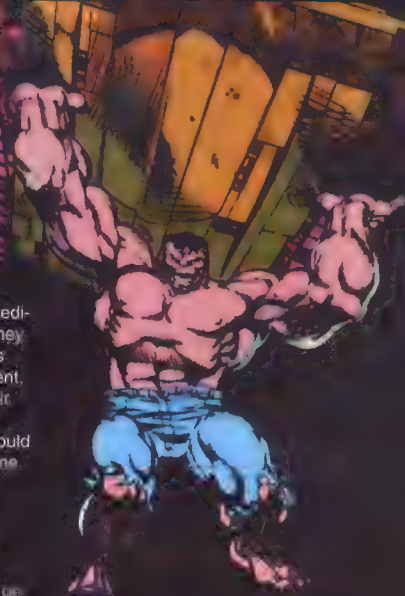
true?

"Certainly not," Ralph Macchio answers. "We have never been, in any capacity, dictated to—by, that I mean editorially—by any other department."

Midnight Sons group editor Bobbie Chase concurs: "Licensing has never dictated to editorial. In some cases... yeah, they got pissed off when the Hulk was gray, now he's green but intelligent, so he's never really matched their version of the Hulk. Fortunately that's never been a problem. I would rue the day when they would come down and say, 'You HAVE to change it.'"

Doctor Strange editor Evan Skolnick goes Chase one better: "Licensing basically follows our lead," Skolnick says. "They latch on to whatever aspects of what we're doing that they think might be marketable. I've never heard of any character being changed for licensing purposes, [or] having licensing tell us what a character should be doing or what direction a character should be moving in."

Of the editorial and creative staff at Marvel, perhaps the folks who work on the X-titles have the most insight into the relationship between licensing and editorial. *X-Men* writer Fabian Nicieza says that licensing has "very, very little" impact on editorial. One example of how licensing does affect it, however, is the Sauron action figure. It had already been decided that Sauron would be as Nicieza puts it "pseudo-killed."



"Most of the readership knows that a character like Sauron is the kind of villain that any writer will bring back when he feels like it. So, it's not like Sauron would not have been brought back, but the fact that he was going to get a toy made us say, 'Well, we're going to have to bring him back definitely.' It doesn't necessarily change what you would have done, but sometimes it changes the timing or the reasoning."

"If we decide to change a costume on a character, we do," Nicieza says. "We now have to alert other people that we're doing it, which we didn't have to do five or six years ago, but that's not so much from being a public company. It just happens that there is more interest in [the characters for] consumer products these days. The minute you get a number one rated cartoon, that's gonna change the way the characters are perceived. But this company is still editorially driven."

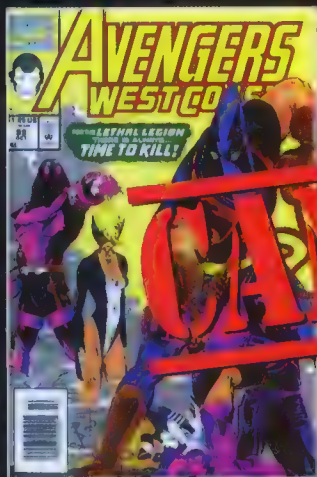
One of the other things that has comic book readers grumbling is the proliferation of enhanced covers, which, though industry know-it-alls say otherwise, continues. Also, most companies, Marvel included, are now offering two different covers so that collectors can choose not to buy the enhanced version. Do comic companies need to up the prices on those issues as much as they do, especially with revenue from advertising and single-copy sales?

Frankly, yes, according to Glenn Herdling, who used to work in the

"THE GUYS FROM PIZZA HUT STOOD OVER MY SHOULDER AND WE ACTUALLY HAD TO GO PAGE BY PAGE TO MAKE SURE THE BREAST SIZE WAS OKAY FOR THE PIZZA HUT COMIC BOOKS."

- GLENN HERDLING





CANCELLED

manufacturing end of the business.

"You'd be surprised at how much manufacturing cost an enhanced cover, especially a three-dimensional cover or a hologram cover, adds," he says. "The price on those is definitely justified. It's not just a matter of a few pennies extra. We try to keep it down as much as possible. Yes, we use them to gain more attention for a title, but at the same time we don't want to turn people away because of the cover price. That's why we offer two versions."

Recently Marvel U.K. announced plans to cut 25 percent of its line, though it uses the opportunity to discuss a relaunch of many of the titles at a later date. At the same time, Marvel is very quietly trimming the fat from its own lineup: *Alpha Flight*, *Avengers West Coast*, *Cage*, *Conan the Barbarian*, *Darkhold*, *Harrowers*, *Marvel Universe Master Edition*, *Moon Knight*, *Nightstalkers*, *Original Ghost Rider*, *Quasar*, *Sleepwalker*, *Spirits of Vengeance*, *Warlock Chronicles*, and *Wonder Man* are getting the ax. We're told that *Deathlok* is waiting for a reprieve from the governor.

The question is, has Marvel been surreptitiously cancelling titles with little fanfare, brushing the matter under the rug so as not to make the stock market skittish? Is it all some kind of coverup? Marvel staffers disagree on the answer to this one.

"Individual titles, even if you cancel a batch of them, are not going to make that much difference," Ralph

Macchio says. "There are times that titles are cancelled [for reasons] that go beyond simply sales. Sometimes the book may just not be working and what we want to do is go back and retrench a little bit, take it out for a while and try to come back with a new light. Even if the book is sustaining itself, it may be time [to stop]. Sometimes people don't have a handle on it and it's time to say goodbye for a little while and bring it back in a different form. I mean, that happened with the X-Men."

Evan Skolnick addresses the question directly: "I don't think that stockholders are following the company close enough to know that *Nightstalkers* is going to be cancelled with a certain issue, or that they would care," Skolnick says, with a shrug audible over the phone. "For them, it's got to be the bottom line. Companies cancel titles all the time. I don't think Marvel has downplayed cancellations for stockholders or readers. You just don't make a big deal out of things that didn't survive. It's a waste of our resources to concentrate on things that did not pan out when we have so many things in the works. You have to mention the fact that we've added so many titles in the last year or two. It comes down to size. When you have as many books coming out as we do, there are a certain percentage that just aren't gonna make it."

Though his logic seems similar, Glenn Herdling differs from his colleagues by suggesting that Marvel

exerts some spin control.

"I think it's intentional," he admits. "We're doing it to get rid of the dead wood, so we can put new titles out that hopefully will be better sellers and then we [won't be] flooding the market with low-selling books."

Herdling is quick to point out that even though he believes Marvel has intentionally downplayed the cancellations, he doesn't think it has anything to do with stockholders. He doesn't think it's a new policy at all.

"Before we were public we didn't make a big to-do out of titles being cancelled," he says. "It's about perception. If anyone, even fans, see that Marvel is cutting ten, fifteen titles, they're going to think 'Wow, Marvel must be going in the toilet.' Whether we're public or not, I don't think it's something you want to draw attention to. Even though we're doing it so we have room to bring in new titles, the perception may be something negative."

Why would any company publicize something that would appear to be a failure? No reason we can think of. Further, as Herdling says, many of the "cancellations" are not so much that, as Macchio's "retrenching." In fact, the retrenching seems to be happening much faster, and at a much more premeditated level, than ever before.

"Marvel has avoided saying 'major cancellations' or 'cuts,'" Bobbie Chase explains, "because there have [not] been cuts. A lot of the things that are being cancelled are



CANCELLED

being replaced."

Look for *Avengers West Coast* to come back as *Force Works*. *Nightstalkers* will return as *Blade*. *Spirits of vengeance* will become *Blaze*, and *Alpha Flight* is tentatively scheduled to become *Northstar*, depending on the performance of the character's limited series.

Still, all denials aside (and though those titles 'permanently' cancelled were most certainly dropped for good reason), Marvel does seem to be hedging its bets somewhat. In the new marketplace, Marvel has returned to a strategy they used a decade ago. Rather than launch a new title every month, which they seemed to have done for about three years running, the company is now relying heavily on testing the waters with limited series for characters they're looking to jump start. On the other hand, not all of the characters getting limited series are in trial runs for their own books.

"There are certain characters that deserve a little bit more of a dimensional treatment than they would get in the pages of a [team] book, although I'm not sure I would want to see them full time," Ralph Macchio says. "For example, I'm trying to get a *Vision* mini-series going, but I think it would be detrimental to the character to have a monthly series. Obviously if we were to sell 500,000 copies, the demand would be overwhelming. I might fight against it, but at that point you say, 'Well, this is what people want.'"

Still, another reason Marvel may be more careful these days in launching new titles is something we've only just begun to hear about. Hard as it may be to believe, there is apparently a dearth of new talent (especially artists) who are "ready" for Marvel. In fact, this drought is paying off big for some up and comers who might be a little more rough than the traditional Marvel artist.

"We are using a lot of people who five years ago we would have said are not ready yet," Glenn Herdling says. "We're not taking the first guy to send in a submission, but I used to sit down with artists and say, 'You're not ready yet, but I think you will be in a couple years,' and I would work with that guy, so by the time I am ready to give him a book or a project, I would consider him ready. Nowadays, I'm working with him as I've given him a book to do. This is a good time for potential artists." Trial by fire at Marvel Comics. Still, that attitude seems to have given Marvel their latest rising star, *Moon Knight* and *Cable* artist Stephen Platt.

So, what have we established about Marvel? Enhanced covers really are necessary. No company wants to publicize cancellations, and Marvel's recent dead soldiers are not the symptom of a greater illness. They are taking things a little bit more carefully these days and not allowing licensing to interfere with editorial. Finally, Marvel's business practices have not changed since

going public.

Evan Skolnick points out one aspect of the company which seems to imply both freedom and restriction. "Because of Marvel's size," he says, "the number of people we're reaching and our penetration into markets that other companies have not penetrated subjects us to a wider range of opinions about our work. We're not just being read by the direct market readers like most of the other, smaller companies are. Marvel has a wider audience."

Bobbie Chase doesn't necessarily agree with the terms "restrictions," but says that Marvel reins itself in more than its competitors.

"I think it's because of the nature of Marvel Comics to begin with... We've always had more material for kids, and less 'For Mature Reader' comics. We're a big company, we cater to a lot of different age groups, but we don't want to alienate parents and younger readers. DC puts out a lot of 'For Mature Reader' material and has much less newsstand distribution than we have."

"[The control's] self-imposed. [Creators] know when they get on a book, what age group we're trying to cater it to. Then they regulate themselves, or editorial control takes over if they can't do that."

So it becomes, in a sense, a natural process of determining one's audience and creating for that audience. "We still follow the Code," Chase says. "In fact, we're a little bit stricter in some cases than the



Three examples of Marvel's enhanced covers: "The price is definitely justified," argues Glenn Harding.

Code. I think Marvel may be a little smarter because we pretty much have the newsstand market to ourselves these days. That's good news because that's growing again.

A wider audience. Dealing with new markets and stockholders. It all sounds like a winning combination, but does it have a negative effect on creative freedom at the company?

"The creative freedom you have," Fabian Nicieza says, "usually varies from editor to editor, character to character, story to story. I could have a tremendous amount of creative freedom one month on an *X-Men* story because Bob and I are clicking on it, and in the very next month I could ask to do a simple story and I can't do it because it doesn't click. What it amounts to is that either you didn't come up with a story that your editor liked, or what you came up with is something that can't be done for whatever reason—sometimes they're valid, sometimes they're not."

But is it censorship?

"When Marvel went public," Bobbie Chase admits, "there were people in editorial going, 'What can we say now, what can we not say?' Personally, that hasn't affected my business at all. What we produce has not changed. We're planning on doing a follow-up to the Jim Wilson AIDS story in *The Incredible Hulk* this coming year, and nobody has said to me, 'Oh, you can't do that, we're a publicly held company.'"

Does Chase hear feedback con-

cerning the impact of controversial stories on the company's stock?

"At business meetings," she says, "Although I don't know if it ever affects my practices with freelancers and other writers. What affects it more, obviously, is the Comics Code. We've always said we put out material for the under 15-year-olds. I think, in that sense, Marvel probably censors itself more than DC or other companies do or would ever have to do. We don't put it on the newsstand unless it's got the Comics Code seal on it, and in most cases, we don't publish it unless it's got the Comics Code seal on it."

Marvel is not playing in the NC-17/R category. They create entertainment for young people. Obviously they're not going to show graphic sex and violence or use profanity. Within those confines, do Marvel creators have the ability to discuss issues that the more liberal among us feel are worthy of discussion?

The issue of creative freedom came up when a story in the Bobbie Chase-edited (and now cancelled) *Darkhold* revealed in no uncertain terms that Victoria Montesi was a lesbian.

It was a similar, but much more high profile, comic book 'outing' in *Alpha Flight* #106 which, according to two Marvel staff members (both of whom asked not to be identified for this interview) began a long "chilling effect" on the creative flow at the company, which has yet to slow. According to 'Staffer One,' Marvel

has placed "fairly serious restrictions" on creators.

Apparently, Marvel instructed its editors to bring any possibly controversial story line up to a higher authority, and depending upon the perceived gravity of the issue, the story would be given a green or red light. Writer/editor Fabian Nicieza's words confirm this claim.

"We have been asked that when we have a story coming up that is of specific controversy in our opinion, he begins, then changes direction. 'If we feel it is controversial, then chances are very good that 'upstairs' is going to feel it's really controversial. If upstairs feels it's really controversial, then some imbecile somewhere in this country will think it's catastrophic and it's going to hurt human life as we know it."

"There's always two sides to a story," Nicieza explains. "I have had stories that were rejected at the highest levels you can go to at this company—higher than the highest levels—because of the controversial nature of the story. And then I have turned around and been able to do a different kind of story that was equally controversial, and the difference was only that the subject matter at hand was one that piqued the particular interests of the people involved. Sometimes red flags get raised, sometimes they don't. That doesn't make one story more or less controversial than another. It just means that someone paid attention to this particular subject."

But how does a creator react to that kind of interference? "I have disagreed quite strongly when I felt they were walking away from the right fight," Nicieza admits. "By the same token, I have had support when I've done some stories that they did not back away from. It's frustrating, in a way, creatively, because you're never sure how to gauge the wind. Can I do this one, can I do that one? Is homosexuality okay? Is AIDS not okay? Is interracial marriage okay? Is child abuse not okay? There never really has been [a list of do's and don't's], and I don't think there ever really will be. Because if there ever is that kind of a list, you'll end up losing a lot of creative personnel."

Though our nameless Marvel staffers confirm that there is no defined list of do's and don't's, they do say that Marvel is sensitive about most current social issues,

fact, receive his own series, we would not see a single reference to his sexual preference.

This is getting a little ugly. The fact that these two people could only speak to us if we didn't print their names or, in the words of Staffer Two, they would "definitely" be fired, is pretty sad. Marvel, and every other company, has a responsibility not only to entertain, but to create art. Art finds it difficult to survive hand-in-hand with censorship.

As others have mentioned previously, Marvel is breaking into new stands. The feeling among some people at the company is that the direct market has peaked, and that newsstand is seeing real growth. To be successful in that market segment, and more importantly, in chain stores from Wal-Mart to Blockbuster Video, the company has had to become extraordinarily sensitive to the conservative elements in America. Though saddened by this,

wants it made clear that the restrictions are not "Marvel's" fault, even though they could be a little bit more courageous at times."

Staffer Two suggests that the conservative elements of America are in denial regarding the causes of violence, by placing the blame on television and video games rather than address the gulf between classes, which allows the symptoms of violence to breed. Which brings to mind the "imbecile" that Fabian Nicieza mentioned earlier.

"I've always been of the opinion that those are the kinds of people you have to fight," Nicieza says. "Those are the kinds of people you can't allow to dictate terms to you. The ones who you can allow to dictate terms to you are the ones who are buying your books month in and month out. They're the ones who are going to determine whether you went too far, or whether what you did was wrong. They do that every



especially homosexuality and AIDS. This becomes obvious in the wake of Northstar's "outing" in the now-famous *Alpha Flight* #106. Still, it should be noted that other staffers we spoke to did not mention any such restrictions, insisted, in fact, that they did not exist. However, our sources indicate that, as Nicieza said, stories are judged on a case-by-case basis. In general, they say, rules for supporting characters are not as clear cut as those for major players. Staffer Two virtually guaranteed us that if Northstar does, in

"IF WE FEEL A STORY IS CONTROVERSIAL, THEN CHANCES ARE VERY GOOD THAT 'UPSTAIRS' IS GOING TO FEEL IT'S REALLY CONTROVERSIAL. IF UPSTAIRS FEELS IT'S REALLY CONTROVERSIAL, THEN SOME IMBECILE SOMEWHERE IN THIS COUNTRY WILL THINK IT'S CATASTROPHIC AND IT'S GOING TO HURT HUMAN LIFE AS WE KNOW IT."

- FABIAN NICIEZA

Staffer One admits that, in a way, the businessmen are right. One issue of one comic book could cause Marvel's entire line to be dumped from a major chain that salesmen worked very hard to get into, and that's a chance that they aren't willing to take.

Staffer Two placed the blame on the entire nation and its "P.C." atmosphere. People are not "silently offended" anymore, the staffer argues; instead, they create a hoopla over anything. People are looking for an excuse to get offended these days. Staffer Two also

month with their money. I don't want some independent arbiter of taste or quality to be telling you that."

In the battle between Art and Cash, it's just cold, hard fact that Cash must win out every time. Marvel's goal is to reach the widest possible audience, and to do that, they hire creators to do a particular type of comic book, one which, most of the time, avoids controversy.

Could Marvel make a stand? Sure, they could. Would that be the logical step? No, it wouldn't. The broader question, is whether or not that is right. ▲

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IT HITS THE FAN IN ISSUE #8 THIS JANUARY

ALIEN VS. PREDATOR

With the recent announcement of Fox's decision to forge ahead with *Alien 4*, the long-awaited match-up between film's modern movie monsters appears to be left hanging in deep space. Based on the success of the Dark Horse Comic series, however, the chances that Hollywood would take a chance with this team-up would seem strong. Now with the confrontation as far away as ever, HERO has uncovered the real story...

When the story appeared in the December 10 *Daily Variety*, it was a bittersweet announcement for sci-fi fans everywhere.

Twentieth Century Fox Film Corp., who owns the rights to both the *Alien* and *Predator* franchises, announced pre-production plans for a fourth *Alien* film.

On one hand, genre fans now have another big budget sci-fi flick to look forward to. On the other, however, it casts serious doubts on the prospect of a crossover film and puts the idea back into a black hole.

"Obviously it's disappointing," said Dark Horse Entertainment's Greg Lassen, who's a key figure in the development of other Dark Horse titles into feature films including *The Mask* starring Jim Carey and *TimeCop*, starring Jean-Claude Van Damme. "*Aliens vs. Predator* is a cool concept that works well in the comic. It would be great as a movie."

Dark Horse's *Aliens vs. Predator* comic has consistently been one of their best-sellers. In fact, the strong concept and story lines in the series have propelled rumors about a cinematic crossover since the book's inception in 1989. "The pairing was such a natural one," said Dark Horse executive editor Randy Stradley, "it was a wonder it hadn't been the first character vs. character idea to occur to us."

After extensive development, the book finally hit the newsstands. A year later, Capital City Distributors called the team-up the Deal of the Year in their annual industry awards saying, "Putting together the licensing deal for this combination was no small feat." Fans appeared to agree and the comic was an instant hit.

Four years later, it's evident what a major coup Dark Horse pulled off in getting Fox to agree to do the comic. Development of the feature film never got beyond a few possible scripts, and the dismal showing of *Alien 3* at the box office nearly killed a franchise that James Cameron elevated almost single-handedly.

One of the hottest rumors for an *Aliens/Predator* crossover came from screenwriter Pete Briggs, who was rumored to have delivered a finished script to Fox in 1991. Briggs felt that if a decent crossover film was produced, new life would be injected into both franchises that nearly everyone felt had been jeopardized by the strange directions taken in *Alien 3*. Many felt that Fox would then have the luxury of continuing both series indefinitely, either together or independently.

In spite of Briggs's vision and Dark Horse's success with the comic, the *Aliens vs. Predator* movie script has been put in mothballs. That doesn't mean the film will *never* happen, but you probably won't see it before the turn of the century. Many attribute this decision to Fox's upper management that was hesitant to take blame for the negative reception from both critics and fans of the third chapter in the *Alien* saga.

In the meantime, Fox is revving up production on the *Alien 4* script. Twenty-nine-year-old Josh Whedon, who formerly was a writer on *Roseanne* and also penned *Buffy the Vampire Slayer*, is being tapped for the project.

No story line has been set, but the basic premise of *Alien 4* will be a continuation of the story line set forth in the first three pics. The first *Alien* flick took place aboard an



orbiting ship and a mining colony on a remote planet. In the second film, a military team was sent to rid the planet of the aliens. *Alien 3* was set on a desolate penal colony with the series' main character infected with the Alien menace. All three films set up possible story lines for *Alien 4*, although many felt that the elimination of both Newt and Hicks, supporting characters from the second movie, was unnecessary and eliminated a possible successor to Sigourney Weaver's Ripley character.

According to details from Fox, which can be described as sketchy at best, one plot being considered involves the aliens coming to earth while another possibility has the action set on the alien's home planet, which up to this point has yet to be seen.

Since Sigourney Weaver's talented acting was one of the few bright spots in *Alien 3*, and was also the only remaining character (besides the Alien) to tie the first three films together, it's no surprise that Fox is wooing her to reprise her role as

Ripley. Some would like to see Weaver return, hopeful to see the third episode be nothing more than a bad dream, while others want to see a new story with a fresh start.

That in itself is a tricky proposition, as Ripley was killed in the last film. But undoubtedly, Fox will figure out a way to explain the reincarnation, as the Dark Horse comics make it clear there are too many cool stories left untold. And more importantly for Fox, there's still a bundle of money to be made on the monsters that everyone loves to hate. ▲

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It's been almost a year since Malibu Comics announced plans for the Ultraverse, and while it's still too early to tell, the signs for the future are encouraging. That's no easy feat especially when you consider that the Ultraverse was launched

doing what
can only be
called the

Summer of the New

Universes. Despite the

obvious talent involved, talent alone has never been an absolute guarantee of success.

As two of the writers who were there for the creation of the Ultraverse, Len Strazewski and Gerard Jones had confidence that this new world would succeed. They didn't suspect that *Prime*, their first contribution to the Ultraverse, would end up leading the pack right out of the gate.

"Gerry and I hoped that *Prime* would resonate well," Len Strazewski admits, "since it plays with some very traditional superhero myths, but we're glad to see that people are responding to it in more ways than one. It's nice to have adult fans come up and talk about the psychological implications, and how we're playing with the Superman-Captain Marvel myths, and it's nice to have the teenagers and pre-teenagers come up and go 'Oh, this scene where he barfs at the end! That's so cool!'"

"When Len and I started battling the ideas around," adds Gerard Jones, "there was an electricity about it that I don't feel too often. It



was the sort of thing that only very strong ideas provoke. I knew it was going to bring out the best in us."

What may have stacked the odds in *Prime*'s favor is the artwork of Norm Breyfogle. One of the

few big-name artists to join the Ultraverse, the veteran Bat-artist was looking for a new frontier when Malibu told him about *Prime*. Breyfogle eventually took the job, and has brought his own style to the book (he reworked Bret Blevins' original design, changing Prime's logo and adding boots, gloves and wrist gauntlets), but he's quick to admit that it wasn't love at first sight.

"My first impression was that I hated it!" he recalls, laughing. "It looked like an Image comic to me. The name 'Prime' just seemed like a really lame name, and I remember a number of calls I made to the editors

asking that they change that name.

"It's crazy looking back on it now," he adds, "because I think Prime is the perfect name. I guess I didn't have the vision to see what it was all about."

After his long tenure with the Dark Knight, Breyfogle was looking for a change, and with *Prime*, he got it. "I've been able to draw all of the things I've never drawn in all of the six years I've been in comics," he says. "I've never drawn one of those bombastic, Marvel-type super heroes where buildings are smashed and cars are thrown around. It's very liberating in a way that I didn't really expect."

For those who might still not know what *Prime* is all about, the editors at Malibu have taken the spirit of Captain Marvel by giving 13-year old Kevin Green the ability to become Prime, an amaz-

having a wonder



ingly muscular adult super-human. Unlike Captain Marvel, however, Kevin doesn't so much transform as encase himself in Prime's body. "It was my interpretation to give him the extremely over-muscled look he has," Breyfogle points out. "Kevin's still a 13-year old boy inside of Prime, so I figured the more mass around him, the more it would emphasize the difference between the two."

After a time, however, the Prime body begins to wear down and become a gelatinous mess—which doesn't do any good for young Kevin, who's still trapped inside. When he finally breaks free, the effect is dazzling. "We're trying to give Norm opportunities to work big and bold," Strazewski says proudly.

That's hardly all that's happened in the first six issues, and it's hardly all that's *going* to happen in the months to come. "There's so much material untouched," Jones enthuses. "I keep thinking we're going to scratch off more notes, but we keep adding more than we scratch off."

Prime's trip into outer space at the end of issue 6 is hardly a loose plot thread. That flight is actually the set-up for the first major Ultraverse

"PRIME becomes one of the key villains in **BREAKTHROUGH...**"

crossover, *Breakthrough*. "Prime becomes one of the key villains in *Breakthrough*, due to a misunderstanding," Strazewski says. "There's a surprise!

"Actually," he adds quickly, "about six or seven heroes meet, and one of them is misunderstood, so there's a twist to it."

P Prime's encounter with the other Ultraverse heroes in *Breakthrough* is a harbinger of things to come in his own book, where, upon his return to Earth from a trip to the moon, he'll meet up with fellow Ultras Mantra and Firearm.

"Prime's gonna crash into Mantra's swimming pool when he comes back from the moon," Strazewski deadpans. Both writers are eager to explore the relationship between Prime (an adolescent in an adult body) and Mantra (a man in a woman's body). "Mantra's going to know that Prime is a young boy, but Prime's not going to know that Mantra's a man," Jones says, "so it's going to get very messy."

The Prime-Mantra crossover also promises more details of Prime's origins, and, in Strazewski's words, "There'll also be a great fight with more of Doc Gross' dripping, slimy, disgusting monster creatures."

If Prime's meeting with Mantra gives us a chance to look at his relationship with women, the crossover with Firearm examines Prime's relationship with the government. At the moment, Prime is in the custody of Colonel Samuels. "Through trickery and lies," Strazewski says, "Prime's been told his parents want him to be with Colonel Samuels, doing good government things. The problem is,

Samuels will decide that Kevin-Prime is too unreliable, and he'll make more attempts to control him." Kevin's father, meanwhile, hires Firearm to free his son from the government compound. "This interaction between Kevin Green and Firearm will teach Kevin some new lessons about being a hero. If all goes as planned, we'll also bring some changes to the look of Prime."

"He's got a new costume," Breyfogle notes. "In addition, he could be a shape-shifter, because his look comes out of his subconscious."

"Basically, he goes renegade," Jones adds. "and his whole look changes, which is Kevin's first realization that he's shaping this Prime look with his own unconscious mind. When that resolves, somewhere around issue 14-15, we're going to see a new Prime, who's a step above the previous Primes."

"We've talked about Prime getting other government-authorized heroes to hang out with," Strazewski says, "including a female partner."

"I don't know if we could do it forever," Strazewski admits, "but I'm looking forward to another year's worth. I think Prime is a character with long-term potential. I have a story set in the far future in which Kevin is an old man but he's gets young when he grows the Prime body, which is still at that peak age."

"I see a lot of potential with this guy," Jones says of Prime. "I see several years of development, and I'd like to be part of it." ▲



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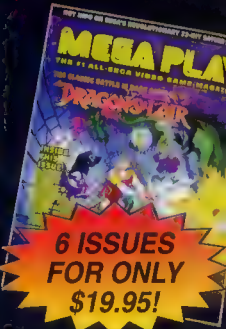
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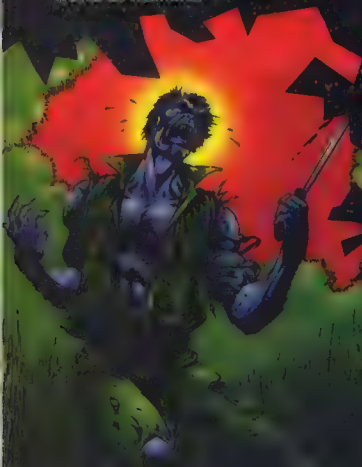
by Paul Grant

Jim Starlin's credits as a comics writer and artist span three decades, and include memorable stints on such titles as *Warlock* (with and without the *Infinity Watch*), *Batman*, *Silver Surfer*, the *Infinity Gauntlet* / *War* / *Crusade* and his own creation, *Dreadstar*. Now a cornerstone for the new Malibu creator-owned line, *Bravura*, Starlin prepares for the unleashing of his latest creation, *Breed*.

HERO: Let's talk about *Breed* first. Why don't you give me a synopsis, the "high concept" of the story?

S: Raymond Stoner is *Breed*, which is short for half-breed, half-human/half-demon, and he has to learn how to "own his own shadow," so to speak, in Jungian terms. The story starts off in 1949. It's basically his life story—how he deals with the heritage his demon father left him.

How he makes his way in the world of humans



and the world of demons?

He has very little contact with the demons at first. He can pretty well disappear into the world of humans. It's mostly him dealing with himself. A fellow breed named Rachel becomes his mentor in the first mini-series, which focuses on him learning about his dual nature. It leads up to a big confrontation with his fellow breeds near the end of the series.

Are we talking about a legion of breeds? Are human/demon half-breeds really all that prevalent?

There have been demon raids throughout history, going on for centuries. On these raids, many women were taken as breeding vessels, so there are a number of breeds running around serving their fathers. Rachel and Raymond are the exceptions. They, for various reasons, got left behind and kind of grew up on their own.

Any particular reason why you decided to start the story in 1949?

Because it's Raymond's story and the first 10-12 pages deal with his conception. It's a horrible sequence. The US Army

finds a small town in Texas where everyone's been slaughtered. There is only one survivor, a teenage girl who becomes Raymond's mother; she's just been raped by a demon and left behind because the Army arrived too quickly. And so it goes through his life, his relationships with both his demon and adoptive human fathers. We learn more with each passing issue about the threat of the demons themselves. They're not just coming over to eat. They have other plans.

Will you deal with historical movements, such as wars and political changes, as part of the background?

Yes. Raymond comes of age and is in the service when Vietnam goes on. In fact, in Vietnam is the first time that he gets any inkling that he really is different from everybody else. He just felt that way up until that point. He gets into a situation where his "aspect," the demon part of himself, begins to come out. He blocks it out for another year after that, and we find him later on in New York City in

BREED

STARLIN

72. As the series goes on, we'll get into some of the CIA activity going on in Central America during the '80s. There'll be historical references coming in and out as the series progresses. His adoptive father is a general in the army who's involved in the investigation of what they call Night Raiders, i.e., the demon slayers. So even after Raymond and his father part company and go their separate ways, their paths continue to cross, because they're still both trying to find out more about the same thing.

You're well known for providing your protagonists with large scale opponents, who often represent their polar opposites. Will Raymond be in primary conflict with a specific "arch-villain," or is his story primarily about an internal struggle?

The main part of it is a struggle within the character, but there are other demons. I am leading up in the series to Raymond meeting his real father, who's one of the first level demons, but the main menace is this sort of depersonalized group of demons. They're sort of like aliens in that regard, in that you don't know that much about them. They don't talk directly to the reader or anybody else, because they have another language. We learn about them through the "breeds" who speak English, but for the most part, the demons are a very mysterious and horrifyingly unknown element. And that's what I'm trying to play up. I'm trying to do different things with this series. I'm trying a little bit different type of storytelling. I'm keeping the script very lean, for the most part, letting the images tell the story more than having somebody run off at the mouth. There are some exceptions.

I'm going to have to use on that rule, but for the most part that's the way I'm trying to play it, trying to go for more of a Japanese kind of a feeling in telling the story.

What was the last series you drew as well as wrote?

I did a little mini-series called *Resurrection*, with Warlock and the Silver Surfer. That was pretty much a warm-up for this. I only penciled that, and for *Breed* I'm writing, penciling, inking and computer-lettering it.

How long is the story?

I've planned for a three six-issue mini-series, so we're talking about a 400-page story by the end.

Do you ever intend to write *Dreadstar* again, or have you told all the tales that you can think of involving these characters?

No, I have some ideas but I have absolutely no time to do anything about that right now, and I'm more than glad to let Peter [David] do it. Peter's one of my favorite comic book writers, and it's more than a pleasure to let him just run with it. He had complete control (when he took over for me) when First was publishing the book. He had my name down as "Spiritual Advisor," which meant I didn't do anything. I just sat back and enjoyed it along with everybody else. Peter's the kind of person you just give him his head and let him give the best

he's got.

Peter gave the series a combination of tragedy and comedy.

Which he does so well.

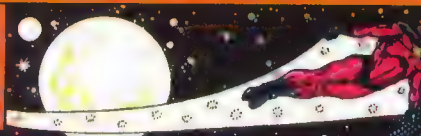
Did people find that jarring at first?

I think some folks did initially. There was a bit of resistance to Peter's way of doing it, but as it went on I think everyone got used to it. He got a lot of flack for doing that on *X-Factor*, too. It's very clever and intelligent writing, and folks stick with it, they can't help but realize this after a couple of issues. The hate mail disappeared pretty quickly on *Dreadstar*, and people really enjoyed what he was doing. It's not Jim Starlin, but I didn't ask him to do it because he's

Jim Starlin, I asked him because he's Peter David.



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And Ernie Colon? Did you approach him or vice versa?

I approached him because I love his artwork. I always have. Didn't know his stuff very well when he was doing *Casper the Friendly Ghost*, but since he's been working in the mainstream superhero comic-book field, I've seen some incredible stuff he's done. He did this one job that was full-color, in colored pencils, for *Magnus Robot Fighter*. It was incredible looking. And we were lucky enough he had an opening for it, and had the interest in it, and so it looks like he'll be doing it. Couldn't think of anyone better.

Who's your favorite *Dreadstar* character?

I like Skeevo and Teuton the best for various reasons. Even when I was writing it, I said Skeevo was my favorite character. I had a lot of things that I never had a chance to do with him. I always figured that he's got a wife that he deserted a long time ago. I always envisioned this 8 foot tall battleaxe with a small army of thugs who's been hunting Skeevo down for decades. I like going sleazy people. I also enjoy writing and drawing big, dumb

characters like Teuton. That's why Drax the Destroyer got into the *Infinity Watch*, just so I could have another dumb,

big character.

And Pip the Troll started taking on more of Skeevo's characteristics as well.

Skeevo was an extension of Pip in a lot of ways. I never figured that Adam Warlock would be coming back, because the initial sales when I was doing *Warlock* were just so terrible. It was inconceivable that it was ever going to come back, except it kept on getting reprinted and got this sort of cult following, and I more than anyone else, was surprised at how popular it became over the years without anything new being published. When we started the new series, and it sold almost half a million on the first issue, I was flabbergasted.

Do you have any logical explanation of why *Warlock* grew in the public consciousness over a period of more than a decade?

I think it has a lot to do with the fact that a lot of professionals liked it, and when they got work with Marvel, they had it reprinted. Bernie Wrightson and I have sort of been keeping track of this; the two books that have been reprinted more than any other series have been his *Swamp Thing* and my *Warlock*. I think he's one ahead of me at this point. As a result, they stayed in the public eye. Warlock came back largely because another writer wanted to write him, and I brought him back in self-defense, so this

other writer couldn't get his hands on him.

What happens when you leave *Warlock* and *The Infinity Watch* when some other writer takes over?

I'm going to be on it for at least another year, for various reasons most of which are some stories I want to finish off. But I'm going to be doing that in conjunction with other projects; I'm not going to be leaving completely. I'm just not taking on any new projects for Marvel. No more *Infinity Gauntlets* or *Crusade* or *Wars*. Just gonna do *Warlock* and *The Watch*. And maybe an occasional bookshelf Warlock. I have one planned with Tom Raney. So no one else will be getting their hands on him just yet.

Did you originally plan the *Infinity* books as a trilogy?

Yes. As I was writing the *Infinity Gauntlet*, I got ideas, and when they asked me to do a second one, I said, "we have to do three." And so it was intended as three as early as the middle of the *Gauntlet*. The idea of showing the good and bad sides of a god was just too tempting not to do it.

Did you think Ron Lim was trying to compete with George Perez for the record of





who can show the most characters in one double spread?

Well it had a lot to do with the kind of scripts I was writing for him. [laughs]

Which would have sent most artists screaming out into the night.

It takes a really different head to be able to handle all those characters consistently. George has it. Ron has it. There are a few others, but I know I would never try to do that. I'd become a janitor before I'd try drawing the scripts that I wrote up for him.

Do you take a sadistic pleasure in doing this to artists, having had it done to you in the past?

Well, I usually wrote my own stuff in the past, but I did do some *Avengers* stories somebody else had written. For the most part, I've never been afflicted with that many characters by anybody else. I've done it to myself, with regards to big crowd scenes, but no, I knew that, with *Gauntlet*, *War* and *Crusade* I was dealing with artists who really liked doing that sort of thing with a lot of characters. Perez is famous for it, so I just ran with it and gave him as many to work with as he wanted.

But George made the mistake of taking on both the *Infinity Gauntlet* and the *War of the Gods* at DC at the same time.

He was also doing a lot of acting, and the acting got in the way more than anything else.

Somebody once told me the following joke: "Do you know how Jim Starlin became cosmic? He

went to a hot dog vendor in New York and said make me one with everything."

I hadn't heard that one. [laughs]

So how did you become cosmic? It's not the type of story that just anyone can write.

Well, it's just the way my head works. But even though they're on a grand scale, they're still stories about human beings. *The Gauntlet* was about the frustration of Thanos—all this power and still not being able to get the one thing he wanted, which was the love of Death. It's more the setting that creates the grandeur than the stories themselves. The stories are very human; they're about things that are going on in my head. *The Death of Captain Marvel Graphic Novel*, even though it took place on Titan and had every hero in the world wandering in, was basically about my own father dying of cancer and the feelings and emotions that stirred up. *Breed* is a story that spans 40 years, involving two realities, but it's still basically about this guy trying to come to terms with the fact that he has a dark half, something we all have to do eventually. Don't mistake the jazz for the message.

You had a Catholic upbringing which has left its mark on you. In what ways, in particular, do you think it's led you to the stories you chose to tell?

The parochial school I went to was a nightmare. It was run by a group of nuns that literally terrified everybody. They manipulated things very cleverly, to the point that recesses and breaks for the bathroom were total war zones. The Universal Church and Lord Papal in *Dreadstar* were a response to what

happened to me in my childhood.

You were reacting more to people, as opposed to dogma or philosophy. How certain people acted within a structure.

But it was also about the fact that you can set up that religious structure, and get absolution for your sins by being in control of that structure. I find organizations that wear the mantle of holiness to be some of the scariest things around.

What other projects are currently in the works?

I'm putting together a charity calendar. I work for an organization called family of Woodstock, a very godd grass roots organization that does things like soup kitchens, shelters for the homeless and battered women, the best hotline in the state of New York that handles everything from suicide calls to alcoholism referrals and counseling. To help them raise money I volunteered to put together a calendar which we're going to sell through comic book stores, and I've gotten a number of artists including Bernie Wrightson, Mike Kaluta, Mike Ploog, Barry Windsor-Smith and myself to contribute. Defiant will be distributing it. It will be in the stores in December. ▲



SOME MOORE

PART TWO of the interview FROM HELL!

by Steve Darnall

Last month, HERO spoke to the illustrious Alan Moore about a number of subjects, the most prominent of which were his upcoming *Violate* mini-series for Image Comics and his distress at DC's *Vertigo* line, which—observation leads him to believe—is the sort of place “where you’re almost expected to write an Alan Moore-type story.” Of course, there are exceptions to that rule, the most notable one being Neil Gaiman, the creator and writer of *Sandman*. The master discussing the prize disciple

seemed like a good point to resume our talk:

Neil is one of the only people who’s working at *Vertigo*—with a couple of other exceptions—who

succeeds. Neil is not writing like me anymore. He used to when he was starting out, and I think he’d be the first to admit that. It was very flattering. Everyone’s got to start somewhere, and we all start out spinging someone to a degree, but Neil, I think, has done more to move away from the sort of territory that I’ve created, and to establish something that is uniquely his own. The flavor in Neil’s stories is very different to mine, and it’s not unrelenting horror. Neil is somebody who understands the benefit of putting in a lovely little story like that “Midsummer Night’s Dream” story [*Sandman* 19]. He uses interesting storytelling techniques, he’s constantly trying to think of new ways to do things and there’s a sense of genuine enjoyment in Neil’s stories that I don’t always feel in some of the other ones. You get the impression that Neil’s enjoyed writing this story, he’s enjoyed researching all these little odd bits of obscure historical facts and putting them into his *Sandman* mosaic.

I read, for the first time, the whole run of Neil’s *Sandman* about a month ago, because I’ve got a strange, pathological aversion to picking up DC Comics [laughter]. I don’t know what it is; I just see that bullet in the top left-hand corner and I start to go all clammy, my stomach

contracts, I just cannot bring myself to shell out money...

You’re back in the jungle in *Nam*...

That’s it, that’s it, I can hear the ‘copters going overhead. Neil, understanding this sort of pathological condition of mine, saved me the problem of going into a shop and buying them by sending me a great big bunch of them. I read them all through and I thought they were great. Reading them, I thought, “God, this must have been what it was like for Neil reading my *Swamp Things*.” I never actually got the experience of reading *Swamp Thing*, because I’d written it, so I knew what the ending was [laughs]. Not that I want to compare the two, but I think I got the same feeling looking at *Sandman* that I hope



"There's a sense of genuine enjoyment in Neil Gaiman's stories that I don't always feel in some of the other ones. You get the impression Neil enjoyed writing this story."

people got out of reading *Swamp Thing*.
Thing.

Neil said he chose to do "The Doll's House" and risk interrupting the previous tone of the book, because he knew if he didn't he ran the risk of becoming another *X-Men*. Looking back, that decision actually changed the entire direction of the book, because from there he could spring off and do "Midsummer Night's Dream" or "Dream of a Thousand Cats."

"The Doll's House" is one of those watershed things, which Neil probably didn't realize at the time. But, sometimes you do stories because you have to and they put a spin on the series that you hadn't expected. They open up all sorts of new possibilities. I agree, and I think it's important that writers be given the freedom to develop according to their own instincts. Of course, that doesn't always work out; some people's things are not as good as others', but...it would have been so easy to crush Neil as a talent before he developed by giving him edicts and telling him, 'Do it like this, do it like that.' I mean, nobody at DC would've ever said, 'Hey, we think it'd be a really good idea if you did a sort of light fantasy story about Shakespeare's "Midsummer Night's Dream." Nobody would've done that because those don't sell, according to the conventional sort of wisdom of the marketing department. Of course, it did sell. When people think of *Sandman*, these are the stories they remember, the little additions.

Let's talk a little about your earlier work. In *MIRO* #5, Steve Bissette told Chris Golden that he really wanted to make *Swamp*

Thing the comic book equivalent of a Peter Straub novel. When you took over *Swamp Thing*, did you have any sort of agenda, regarding what you wanted to accomplish?

Not like that. My agenda was more "All right, this is the first time I'm being given work in America. It is the first time I've been given the opportunity to work on an ongoing series of full, 24-page an issue comics. It's the first time I've been given the chance to work in color." All of these things which I think American writers nowadays take for granted were big things for me, coming over to America after 2000 AD.

So I thought "All right, what I want to do is give some very careful thought to the *Swamp Thing* as a character, to superhero comics as a whole, to the possibilities here, and all I want to do is make sure that I have exploited all the possibilities of the character." I thought "What do I want to do with *Swamp Thing*? Well, for one thing, I want to make the character necessary in the DC Universe. I want to make him interesting, because at the moment, he's not interesting." It looked to me as though *Swamp Thing* was basically a very strong humanoid, you know? I once described him as being like the Silver Surfer covered in snot



[laughter], one of those tragic, Hamlet-type characters who happens to be very strong. Of course, in the DC Universe, where people are routinely shoving planets out of orbit, being very strong is not very exciting.

Also, it seemed to me that although lots of allusions had been made to *Swamp Thing* being a plant, nobody seemed to follow through the implications of that. I suddenly started seeing a lot of possibilities in the character that had just never been exploited, and it seemed very rich. It also seemed to me that if I could make him into a character that was more associated with plants, greenery and nature, that gave possibilities for a whole new line of different types of stories, environmentally-oriented stories, like "The Nukeface Papers" [ST 35, 36].





I wanted to have a reason for him being in the DC Universe, other than being a very big strong guy. With the plant thing, he becomes quite a unique character in the DC Universe. I mean, there's no one like Swamp Thing. There was a lot in the character once we began to dig. We had to get rid of a lot of preconceptions about the character, which we did in "The Anatomy Lesson." [ST 21] to sort of literally kill the character off and then recreate him in our own image. Without changing anything; we didn't do a John Byrne here, we didn't say, "All right, let's make this *Swamp Thing* 1 and none of the others happened." We were faithful to the original continuity, we just reinterpreted it.

Apart from that, I also wanted to make *Swamp Thing* as versatile as possible. I wanted it to be not just a horror book. I think this might've been where Steve and I varied on it in some ways, because Steve's very, very interested in horror. With *Swamp Thing*, from very early on, I thought "Well, how many genres can I cover here? Can we have superheroes in it, and have them work next to *Swamp Thing*?" And they did; I was very pleased with the guest shots we did. The Adam Strange stories were nice, the appearances of the Justice League, they seemed to fit. Then we thought "Can we make it a pure horror book as well, and really pull out the stops on the horror?" And I think that worked. In the issues where we were trying to be horrifying, I think we were horrifying, at least sometimes. I thought "Can we make it a science-fiction book?" because, you know, the roots of the character are in science-fiction rather than in the supernatural. "Can we make it a romance book? Can we fit funny animals in here?" Because I can

remember a time when in some of my favorite comics, things like *The Spirit*, anything could happen: a gritty realistic story one week could be a nice warm-hearted little fable the next, aliens from space could turn up in the next issue. Everything fit. There were no boundaries, and we wanted that in *Swamp Thing*. It was just, "Let's see how far we can take this, how big a character we can make him."

There was also a sense of "Let's see how far we can push this before DC notices, or says 'Stop!' and throws up their hands." We came close a couple of times: for "The Curse" [ST 40] we luckily had Karen Berger on our side. She understood why we were doing the story; she understood it wasn't meant just to shock, that we were making a point. Although there was lot of squeamishness from higher-up on that issue, people thought "Menstruation...yucky." But, to their credit, they did let it go through.

It's quite interesting to read those issues as a whole, because one can really see the writing evolve. I imagine it must have been as exciting a time for you as it was for your readers

Of course it was. I've always been a firm believer that any form of art—whether you're talking about music, literature, painting, comics, I'm of whatever—should ideally change everybody that it touches in some small way, and that doesn't include just the audience, it's got to include the artist as well. It was an incredible voyage of discovery doing that early stuff for DC. I was learning. I hope that I still am, and that's why I don't handle superhero comics anymore, at least not seriously, because to keep it as a journey of exploration and learning, I have to head into new territory. I wouldn't want to claim that *Watchmen* was the be-all and end-all of superheroes, but it was probably my be-all and end-all of superheroes. I thought the territory was mined out, and I

think subsequent superhero comics in that mold have probably proved me right. [laughter]

Stephen Bissette said that when you came over to America, DC gave you the red carpet while Steve and John, in effect, were getting the brown shag.

Yeah, yeah, [laughs]

Was there a particular moment when you were aware of that inequality?

Oh, yeah. It was a thing I became gradually aware of, how well I was being treated and how unfair it was. Also, that there were people—not just Steve and John—but there were old professionals at those companies. People like Curt Swan, who should have been sitting upon thrones of diamonds in terms of the actual contributions they had made to DC, got "Hey, these are old guys, they're not selling the comics they used to, they're not important."

I'm sure that's not reflecting everybody's attitude at DC. I know that people like Julie Schwartz have got the greatest respect for Curt and all those guys, but there's that general feeling that "Hey, these guys are the hot thing, these are the happening thing, all these sexy sort of British artists and writers, that's the current vogue. So, hey, you gives a damn about Curt Swan and Kurt Schaffenberger and all those guys?"

What's more poignant is that Curt Swan is such a gentleman, he's the last guy on Earth who'd go around saying "Hey, I deserve a throne made of diamonds!"

That's right, he never would. Which is why he deserves it all the more. It's a shame, and yeah, you do start to feel bad. You start to feel terrible. I would always try, wherever I could, to minimize the differences. I don't want to be treated different from everybody else, because that makes me alien-



ated and lonely. It could also give people the wrong idea, they might think I want it that way. I've always tried to make sure that everybody gets treated the way I get treated, but that's not always been possible.

And there are plenty of people in this world who would be quite willing to surround you and agree with everything you say...

Flatter you to do all this stuff. You can get a totally warped idea of your own importance, of reality. Especially when you go to New York, to this fabulous city of dreams that you've only ever seen in comic books or movies before. You're being driven around in *big limos* to *big hotels*. You're dining out at fancy restaurants, you're meeting all these boyhood heroes of yours. You go to a convention and get everyone coming up to you and treating you like God, and I've always found that well, laughable at first, and amusing, and then, disturbing and alienating. The last time I went to an American convention...the last time I went to America was years ago. I was still doing *Watchmen*, it must have been '85 or '86, and I went to San Diego, and I had a nightmare of people's hands all over me. I just had this dream that I was at the convention and there were kids all around, and there were hands all over me. It was like rape, and I woke up screaming. It was the first time I'd

woke up screaming since I was a child. Nobody had been touching me or pawing me during the day, except psychologically. I just had this dream and I thought "Shit, this is getting to me." Like, "This is a warning. Just get out, don't get to conventions anymore."

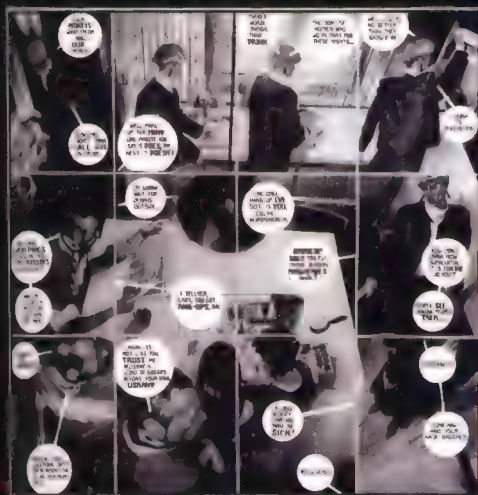
My...that's a pretty disarming story

Yeah, well, it frightened the shit out of me. I mean, I also found myself at S.D. sitting in my hotel room at three in the morning and just bursting into tears for no reason. I could understand. It was just sort of "What the ~~hell~~ am I doing here? I'm a long way from home, I don't want to be here, I feel weird, I feel alienated, just get me out of here. That's probably got as much to do with my own psychological infirmities as anything else, but it was just that...pressure. Not that anyone was being nasty to me, quite the reverse. That overwhelming tidal wave of niceness, you know, you can drown under those things. So consequently, I don't go to conventions anymore. I have nothing to do with the comics industry apart from the projects I'm involved in.

When *HERO* interviewed Neil Gaiman, we discussed the idea that one of the pitfalls of being a creator was the knowledge that when you set an idea down,

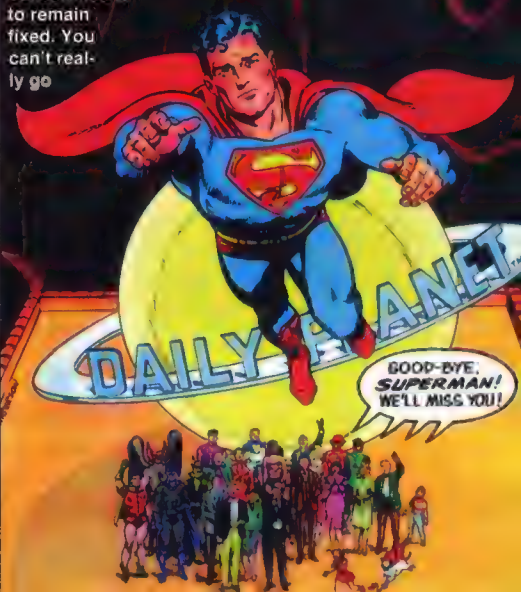
back to an old issue of *Swamp Thing* and say "Oh, I like these four lines. I think I'll drop them into this story."

You can't take the lines, but you can sometimes take one element of the story and think "This was actually more interesting than I realized it was at the time." You're right, you can't take things from the structure, but you can take things from the underlying structure, the conceptual stuff. To some degree it would be fair to say on one level that *Big Numbers* was an outgrowth of the street corner scenes in *Watchmen*. After having done *Watchmen*, I thought "Gee, the stuff I liked best about that was the street-corner scenes." Some of my favorite bits of *Watchmen* are those scenes on the street corner, and I thought "That's interesting. I wonder if you could expand upon that." Sometimes it's a storytelling idea. I've always been very fond of continuous background panels, where you've got one moving figure, moving through three or four panels. That's a lovely effect. I wonder if you could take it further. Could you do it over a whole page? That's why I don't think anyone had attempted a full-page continuous background shot until *Big Numbers* 2, where we have a full-page scene in a kitchen, with a single picture, divided into 12 panels. Since I've done that in *Big Numbers*, I've managed to do it twice more, in *From*



ABOVE: A groundbreaking page from *Big Numbers* 2 (art: Bill Sienkiewicz) RIGHT: Moore wrote the last pre-Crisis Superman story (art: Swan and Anderson)

you've sort of condemned it to remain fixed. You can't really go



ALAN IN WONDERLAND: Mr. Moore Goes To Tinsel-Town

On the back cover of the *Watchmen* trade paperback, it mentions that Alan Moore "has recently written the screenplay to Malcolm McLaren's film *Fashion Beast*." That was a good six years ago, and *Fashion Beast* hasn't even gotten to video. In fact, it hasn't even gotten to the set. What happened, Alan? "I did write a screenplay for Malcolm McLaren. It was great fun and mercifully, it never got made. Which makes it a perfect experience."

This film odyssey began when McLaren, who won fame and notoriety as the Sex Pistols' manager, asked Moore if he'd like to write a screenplay. "Now, on one level, no, I haven't got a great deal of interest in writing a screenplay, although on a certain technical level I thought 'Well, it'd be nice to try one, to see what they're like.' Also, on another, pure fanboy level, I thought 'Wouldn't it be cool to hang out with Malcolm McLaren for a little while?' I found him a very charming bloke. I found him very funny, very amusing." How very appropriate.

The original idea Moore was given was "to write a script that would blend the life of Christian Dior and the *Beauty and the Beast* fable. He gave me these books on Dior's life and I could see that there were parallels there. So I started doing this script, then I started to get messages from the office where McLaren was working, people saying 'Well, we want this to be appealing to a youth audience, because that's the big audience for films these days, so could you make it a bit like *Flashdance*?' So I tried to make it a bit more youth-oriented and I got a phone call saying 'Look, we want this to be a critical success and have depth, so could you make it a bit like *Chinatown*?'"

"So," Moore says laconically, "it was your basic *Flashdance-Chinatown-Beauty and the Beast-Christian Dior* movie." The final blow to *Fashion Beast* came when the project overran its budget, which, frankly, was OK with Alan: "I didn't have the embarrassment of seeing it mutilated and filmed and changed around, and I got money for it so it was a very pleasant experience all around."

Moore hasn't had much more luck with bringing his own stories to the big screen: even the hand of Terry Gilliam couldn't get a *Watchmen* film started, and a *V For Vendetta* film ar ground, thanks to the great minds that litter Hollywood. "The idea was 'It's in England, no one's ever heard of England...and this politics stuff; it's all very well but it won't play in Poughkeepsie, all this stuff about fascism and anarchy, no no no.' Well, why are you doing *V From Vendetta*? Why don't you just do your own story?"

Moore's Hollywood saga is reminiscent of Stan Freberg's story about producers: "Take Lincoln out of the Civil War. He doesn't work." "Yeah, well, that's what you get when you mix it up with Hollywood," Moore laughs. "In a movie, it's going to be re-written by two other guys, the producer's going to change things, the director's going to change things, the money men are going to insist upon changes. In a comic book, I've got complete control of what goes into that script, down to the last full-stop." ▲

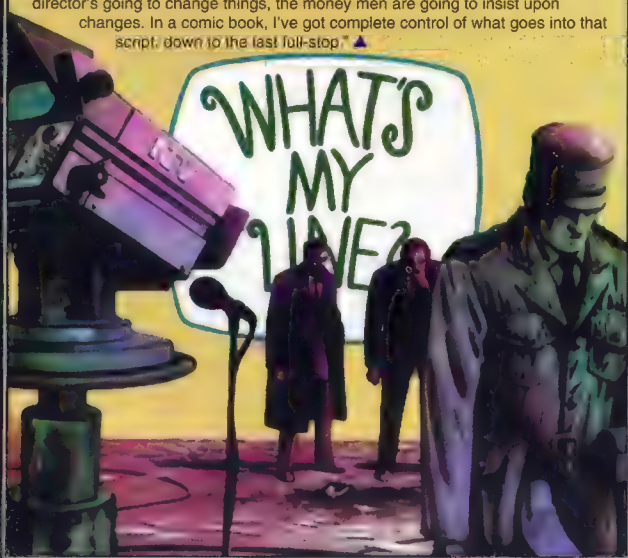
Hell and Lost Girls, in different ways. I've been doing some recordings recently: some songs and things like that, and I've started to get to know my way around a recording studio, and it's funny, you can take your basic rough mix and you can just find some little sound in the background that you can bring out and it's a completely different song. I don't want to cannibalize my past work, but I do try and look back and think "Well, this was successful, but maybe this thing here could've been taken further. Maybe this little throwaway idea, which I didn't really notice at the time, could have been really useful."

It's not quite the same as, say, Elvis Costello

ing a tune and altering it, giving it new words, it's more like Elvis Costello looking through his idea book and seeing that the idea that led to "Watching The Detectives" could've, in fact, gone a different way, and might have created something just as interesting. That's the way I tend to review my own work, and say "Is there anything I missed here? Is there anything I didn't fully develop?"

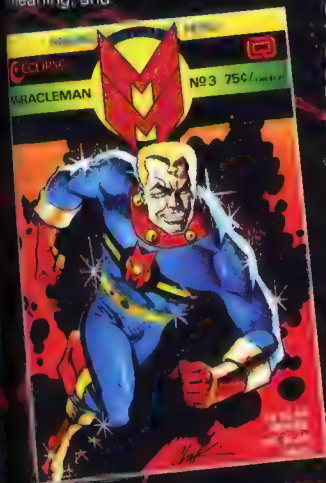
Sure, and while such devices are ostensibly there to further the story, sometimes just the fact that you can do them is important. *Citizen Kane* is, admittedly, kind of a hokey movie, but there was obviously enough there—even if it was all trickery—to influence hundreds of artists.

Surely, I've often felt that to some degree, the most important things in *Watchmen* were overlooked, in that, to me, the take on the super-hero that Dave and I put forward in *Watchmen* wasn't the whole point of it. Everybody seems to remember *Watchmen* for its dark take on superheroes, but I've done *Marvelman* before that. *Watchmen* in some respects was only an extension of *Marvelman* [NOTE: In America, *Marvelman* was published by Eclipse Comics under the title *Miracleman*]. What was different about *Watchmen* was the technique. We were doing a book that, stylistically, was a more coherent and complex whole, and whatever





Watchmen's faults—and it's got some, it's got quite a few—I think it's going to be a few years before we see anybody in mainstream comics do something that is the technical equivalent of *Watchmen*. As a piece of pure technique, it is very, very tight and very, very advanced. That's the thing which excites me about *Watchmen*, not "Oh, look, he's showing superheroes with grim personality disorders," it was all the ways we were using the smiley emblems throughout it, and the way that there was almost a visual subtext to the story that was telling the story in symbols. The intercutting, much as I've come to abandon it since, was very fresh at the time, and gave a strange feel to the book. The book's very busy; it sort of crackles with a sort of energy and meaning, and



"I think it's going to be a few years before we see anybody in mainstream comics do something that is the technical equivalent of *Watchmen*. As a piece of pure technique, it is very, very tight and very, very advanced."

that's the stuff I look back on. It's probably boring for the majority of readers, but it's like life's biddo to me. I am a bit of a technique fiend. I love actually working out some new storytelling method. You know, something that does exactly what I want, is still comprehensible and lucid and looks smart and that's a lot of the buzz for me.

Somebody once said they'd fed Shakespeare's works into a computer and discovered which words and phrases had come up the most: "dog" was a popular one. Do you find any words or motifs in your work that you find popping up a lot?

I know what you mean, but I'm not sure I can think of any examples. Generally, they're things I don't notice. Although I have had somebody point out that in a couple of my stories, people will return home to find their house broken into and ravaged. That's never happened to me, but it obviously means something to me, that image. I don't know why, you'd probably need to get in touch with a good analyst or something [laughter]. Or perhaps I need to get in touch with a good analyst to tell me why that is. You start noticing quirks where you didn't actually mean to do that thing, but after a while, when you've done it four or five times, you notice, yeah, this is some sort of motif that's coming from somewhere. I've also found that I seem to have a pathological need to, in some instances, kill characters as soon as I've taken them over in order to recreate them. I did with *Captain Britain*, when I was doing that for Marvel UK, I did with *Swamp Thing*, I probably did in a couple of other instances that I can't leisurely recall. You don't notice them yourself. It's like a nervous tic or something. Everybody else notices

them, but you don't [laughs].

Obligatory dumb question: which album would you take to that mythical desert island?

Long, slow, thoughtful breath. It's very difficult. I could never really whittle it down to one album or even 10 albums. I mean, you'd have to leave something brilliant at home, wouldn't you? I suppose if I had to look at big influences, it'd probably be Brian Eno. Perhaps one of the early ones, like *Taking Tiger Mountain By Strategy* or *Here Come The Warm Jets*. Or maybe *Another Green World*. That'd be nice music for a desert island, wouldn't it? ▲



XENOZOICALLY SPEAKING

BY FRANK KURTZ

MARK SCHULTZ WAS ABLE TO COMBINE EVERYTHING HE LOVED TO DRAW INTO ONE OF THE BEST COMICS ON THE MARKET TODAY!

A great holocaust sent humanity deep into protective bunkers in the earth. Nearly 500 years later, humanity rose from the ground to stride a strangely changed Earth. Beasts long believed extinct walked the world. Humanity, even with its intelligence was no longer master of its domain. Now, it had to recognize that the Earth could take it back any time. And quietly sitting in the background of everything are beings whose intelligence may even exceed those of humanity itself. Among those who know of these beings is Jack Tenrec (mechanic and possible shaman) and Hannah Dundee (ambassador of sea city Wassoon), the importance of each neither the world nor they themselves truly know.

That's a brief summary of Mark Schultz's *Xenozoic Tales*, a book that has managed to bring auto mechanics and dinosaurs into one book without making either element look out of place. It's straightforward but not simple, which makes it that rare book that can be enjoyed by grown-ups and

children alike—although Schultz admits he doesn't have as many young readers as he'd like.

"My goal was always to keep it at all ages," Schultz admits, "that any age could read it without a parent thinking it's inappropriate...but it does seem to appeal to older teens, up to about the [30-40 year olds]. It's really hard to hit that balance. I don't know what it is, because I would really dearly love to get younger people involved with the stories and reading them."

Schultz may yet achieve that goal in a way he might never have imagined: Saturday morning cartoons. Nelvana, a Canadian production company has spent the last year developing an animated version of *Xenozoic Tales*, called *Cadillacs & Dinosaurs*. Compared to Schultz's lush, detailed work on *Xenozoic*, the cartoon is a pretty straightforward, nuts-and-bolts adventure program.

"It's definitely a different type of riff on *Xenozoic Tales*," Schultz agrees, "done for a younger audience. I'm very happy with what it is, but it's different. It's like *Earth-2* or something; it's just a little off."

When Schultz agreed to work with Nelvana on developing *Cadillacs & Dinosaurs* (hereafter called *C & D*), he realized that he would be called upon to





surrender some of the autonomy he enjoys in his own book. "Realistically, in dealing with big corporations, I've got to compromise and work with them or nothing is going to get done. What I consider important and what they consider important are two different things most of the time, and they're both equally valid. I've been very happy with how cooperative they've been. I can't fly into a snit if I don't think they're coloring Hannah's costume the right way, but...if they throw in something that I think is totally damaging to the property, I can say 'No way. You're not going to do this. This is damaging to my property beyond just the TV show.'"

What's an example? "They originally wanted it [to be] that Jack will never take a life, period. Again, we kind of weaned them away from that. I try to present Jack as a hunter. He'll kill something if there's a good reason for it, for survival, for the necessities of life—food or clothing—or if he's being attacked. Some of the time they take

my advice, some of the time they've got reasons not to take my advice, and I can appreciate that because they've got considerations they're looking at, too."

Of course, as The Mighty Magnor said recently, "With great power comes great merchandising offers," and Schultz has found such offers are part and parcel of the Saturday morning gig. It's not an entirely new sensation for him—Kitchen Sink once marketed a *Xenozoic Tales* chocolate bar, of all things—but that didn't prepare for the mass-marketing he's experiencing now.

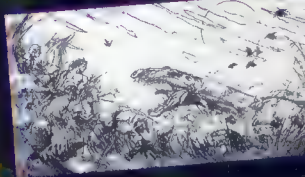
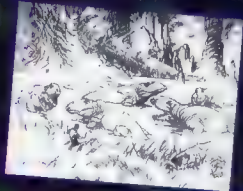
"It's great!" he enthuses. "This hits me every once in a while, the fact that for six years, by myself, I've had every aspect of the creative end under my control. Now all of a sudden it's ballooned. If I dropped dead today it would still continue. It's weird. I just hope the kids do play with them."


The *C & D* cartoon isn't the only outside project for Schultz's creations: Topps Comics is preparing a monthly title of the same name, which will enable various creators (including Roy Thomas and Dick Giordano, who are responsible for the first issue) to do their takes on the Schultz universe. It's not the first time that his creations have had some outside help: his *Xenozoic Tales* book for Kitchen Sink has featured several backup stories by artist Steve Stiles. "I think it's nice to have a different style. It keeps it from getting stale. If I had my druthers, and if I had the wherewithal to do this, I would get a lot of different people to their take on *Xenozoic*. That's one nice thing that's happening in the Topps books. I'm getting to see how other people would interpret the world that I created."

That's not the

THINGS TO COME

Here's a small peak at a few scenes from *Xenozoic Tales* #13, scheduled to come out in the spring-summer 1994.





same as giving someone *carte blanche*, of course; that wouldn't do the new book or the old book any good.

Schultz says that *C & D* scripter Roy Thomas "has been in very close touch with me to make sure that things he's adding fit in with the big picture. The *Cadillacs & Dinosaurs* book won't be a jarring divergence from *Xenozoic Tales*."

Speaking of *Xenozoic Tales*: yes, Schultz is still doing his own book, in addition to keeping an eye on the other projects. Issue #13 is due out in the spring of '94, and it will feature, among other things, the consummation of Jack and Hannah's rather complicated relationship. "I think they're drawn to each other because they're both kind of outsiders in their own societies. They're also very guarded, very egotistical individuals, and not willing to give the other person the satisfaction of admitting their true feelings for them. I want to play with that. I don't want them to get too comfortable. Even though Jack and Hannah hit the sack in this new issue—and believe me, it's presented tastefully and off camera—that's not going to mean that their relationship is changing now...if I did get them together, to admit their feelings for each other, I don't think I would know what to do with them and still keep it interesting. Right now, a lot of the conflict within the book comes between Jack and Hannah. At the same time, they're working on the same team, there is that emotional conflict between them. I don't want to lose that yet, until I find something else to replace it."

Schultz hasn't been able to do much long-term planning for *Xenozoic Tales*, and frankly, he doesn't know if he wants to: "I've got an overall view of what I want to do in, say, the next 5-6 issues, but that's real vague. [There's] the question about the Grith and the older mechanics, and I have an idea of where I want to



go with them. I don't try to define the future too closely because I like to have that spontaneity. It's hard to talk about spontaneity when you're coming out with a book every one or two years—that sounds kind of silly—but generating story ideas tends to happen real quickly and a real energy starts to happen. I don't want to be locked into a story that I'm going to be doing five years from now, or six issues from now. I want to keep that loose enough that when the inspiration of the moment comes, it starts to happen and I have room to juggle things and play around with different concepts. I don't want to know too much about their futures because I want them to seem alive to me. I want to feel, to a certain extent, like they are actually growing and developing."

So, no stories about Jack being killed and then coming back from the dead 10 issues later? "That's one of the things that really irks me about comics," Schultz adds, "and I think keeps comics from being as important as they could be. I hate to use the word 'art form' for literature, but they could be so much more if they took themselves seriously and were willing to take more chances. I do want things to affect. Once something has happened, you can't pretend that it didn't happen."



ATTENTION RETAILERS!!!



Please take notice that there is no Spawn comic book solicited for this month. This does NOT mean that we are no longer producing the comic. We are simply trying to cut down the time between when you order a specific issue and when it gets delivered to your door...this will limit your out of pocket expense, between Spawn issues, to a minimum. We have been behind ever since issue number one, which was solicited as a May book, which was delayed, and was released the first week in June. And slowly, over the course of our first year, we lost another month. So, the Spawn books will be released at the same rate as they have been for the last six issues or so, and there will be NO visible lack of product during any month of the following year (shipping and production pending). Please do not flood the Image office with calls and/or letters. Spawn shall be at your doorstep every month, for the foreseeable future, and solicitation of Spawn shall return, as normal, next month. Thank you for your time and your support. We appreciate it.

- Todd McFarlane



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That's right, the HERO Gold Scratch-and-Win contest is back, and is bigger than ever! This time you could be the winner of a **complete** set of regular edition Valiant comic books! Valiant comics has become bigger and bigger over the last couple of years, and **HERO** wants not one, not two, but five lucky readers to receive copies of every comic book Valiant has published, from its humble beginnings until January of 1994!

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There is no purchase necessary to enter.

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We've noticed that these comics have stayed in demand ever since Superman kicked the bucket (and came back). Now, we want to give away the whole set, including the first printings bagged and otherwise, the platinum edition and JLA #69.

There's only one way to win it, though. You've got to send in the best piece of cover art you can do. We own it (sorry, legal stuff).

Just send the goods to:
Boys At HERO
HERO Cover Art
P.O. Box 260
Lombard, IL
60148-6162



Kerwin Johnson

Plant guys don't stand a chance when it comes to Iron Fist. A Daredevil #7 is flying to Los Angeles, CA.



Ashraf Ghori of Houston, TX, provides a happy, smiling Deathlok.



Alan Moorefield of Leesburg, VA, makes us all misty eyed for the old Wolverine... sob.



Frankie Washington of Roxbury, MA, shows Godzilla ready to feast on the USA.

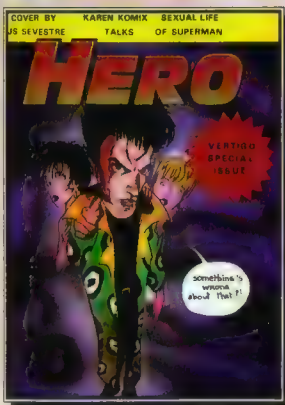
1ST PRIZE!

HERO
ILLUSTRATED



Manuel Rohena

Superheroines just wanna have fun and just stand around posing. To the Bronx, NY, goes a Plat 2099.



An askew Shade cover from J-S Sevestre of St. Sebastien, France.



A introspective moment for the Maxx from Dwayne E. Holmes of Valley, AL.



POSTCARD PARANOIA

Just when you think you've seen everything, along comes a postcard that reminds you that life is not a neverending procession of Coffin Joe movies. Lest you think otherwise, here's a look at one of America's fave franchises, da King.



Albert Bean of Nashville, TN, sent us a slew of Elvis postcards to help us create our little gallery. A little known fact about the King is that he loved those old Captain Marvel, Jr. comics so much that emulated the character with his on-stage outfits...



As with all great historical airbags, there have been many statues erected to remember him by. The word on the street is if you rub Elvis' guitar, you will be able to spasm at will.



A rare postcard where the scuffmarks look vaguely like the King. Just blur your vision, get kicked in the head and fall on your face. After that, you will believe you have seen John Burroughs.

What are you waiting for?
Check out the contests and start sending the cards today!

READER SPECIAL ASSIGNMENT

The entries are flying in, but we want to make sure that everyone gets a chance at our redesign Magnus contest. Every issue a few sneak in at the last moment. We want to make sure you get a chance. Next issue, we're going to show the cream of the crop of changed costumes for everyone's favorite Robot Fighter. There's very little time, so get to it.

A few will be picked by the HERO editors and presented for a vote by you. Both you and the winner could win a great Magnus prize package!

Send your best Magnus costume redesign to:

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Get started today before those rotten Malevs completely take over the Earth!

Send 'em until we
make all the robots
go "Squeeeeeee"!



2ND PRIZE!



Ashraf Ghori

Warblade fighting it out with a big mean snake earns a Plat Madman. From sunny Houston, TX.



Bill Anstett of Augusta, GA, reminds of who Hanna Barbera's most popular hero is.



Another cool computer image from Kjeld Mahoney of Manalpan, NJ.

3RD PRIZE!

GETS PUNISHED
CUT OR A

BATMAN
GRENDEL



Jerry Scullion

From Chalfont, PA, Jerry created this image on his Mac using a photo of himself and scanned images. Give him a Plat Bat!



Ben Fischlowitz of Alhambra, CA, reminds us who the best Iron Fist artist really was.



James Taylor of Placerville, CA, treats us to the tough and gritty Spaceman Spiff.

MAD ABOUT THE MADMAN!

Mike Allred's Madman has taken the comics world by storm. Everybody just seems to really like the yoyo-wielding masked crimfighter (or is it a chaos fighter), especially the readers of HERO.

Mike has sent us a few very exclusive artist proofs of his great Madman print. We thought that was such a nice thing to do that we have decided (with Mike's encouragement) to share them with you.

Here's what we're going to do. We want to give everyone a chance to win one of these prints. There are three ways to win what prints we have:

- 1) Draw the best Madman cover art you can, just like our regular cover art feature or...
- 2) Write a crazed Madman story using no more than 500 words, or...
- 3) Send us a photo of you in a Madman suit.

Winners will be shown in a future issue. Don't sit on your hands, get started today!



Send your cover art, story or photo to:
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We'll be waiting!



If it's exclusive Hollywood news you want, you got it! Welcome back to *Andy Mangels' Hollywood Heroes*, where you get the lowdown on the hottest sci-fi/fantasy/horror/animated movies and TV shows every month. Let's dive right in to the news...

FANTASTIC FOUR...FINALLY!

The long-delayed *Fantastic Four* film will not be going direct to video as you may have read in other magazines. It opens theatrically on January 19, with a world premiere at the Minneapolis Mall of America, the largest mall in the country. A prestigious Planet Hollywood and lots of teen hangouts has made the mall a good test marketing site. With a charity tie-in at the regional McDonalds, the stars of the film are flying in for appearances. On the 21, the film will open for regular viewing in both Minneapolis and Nashville.

Fantastic Four trailers are currently playing cineplexes, although a different one is on several of Concorde's video releases, including *Carnosaur*, *Little Miss Millionaire* and *DragonFire*. Despite the James Horner music used for the trailer, that well-known composer won't be scoring the film. Eric and David Wurst (*The Liar's Club*) will, using a full 40-piece orchestra (a first for Concorde).

ABC

Expect the acerbic animated series, *The Critic*, to premiere this month either on Tuesday or Wednesday night. In the pilot, listen for the voices of other critics Gene Shalit



and Rex Reed, plus Hollywood's Brenda Vaccaro, Bob Costas, Kareem Abdul-Jabbar and talk-show host Geraldo Rivera.

For those keeping up on things, December's *Lois & Clark* episodes were switched around a bit for the original schedule. The 12 was "Honeymoon In Metropolis," while the 19 was a rerun of "Strange Visitor," and the 22 and 26 re-aired the pilot as a two-part special. There was no new footage in the two-part pilot; for those who have heard that a longer version exists, only a scene or two was cut from the first airing. One of the missing scenes ended up on the demo reel for comic conventions and critics, causing the

rumored "longer version" of the pilot.

For January, *Lois & Clark* has several new episodes. January 2 is "All Shook Up," written by Bryce Zabel. In it, a meteor is about to hit Earth, and Clark develops amnesia! Zabel notes that the story is a parallel to the 50's *Superman's* "Panic In The Sky" episode, the most popular of the George Reeves show. "We're not doing a remake," says Zabel, "but an update of the story with a '90s sensibility. If a meteor is about to end the world as we know it, people wouldn't keep going on as if nothing is about to happen." An original sequence in the story had Cat confessing her sins at church for the first time in

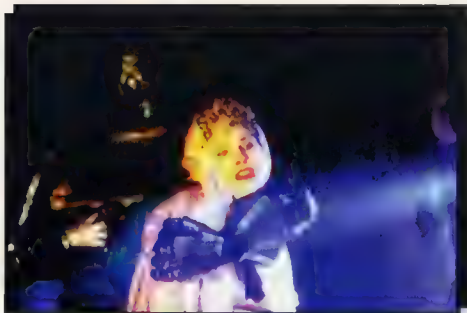
her life, but it was dropped. Another sequence was nixed by DC, in which Jimmy was to finally inform Perry that Elvis is dead. DC felt it made Perry look stupid, though the plans sounded pretty funny.

January 9 is the delayed episode, "Witness," written by David Jacobs under a pseudonym. Insiders say it's *not* one of the better episodes of the series. This is the second pseudonymously-written episode; the other, "Requiem For A Super-Hero," was screen-credited to "Robert Killebrew," but was really written by Dusty Kay. The 16 is another rerun, while the 23 will be "Illusions Of Grandeur." This one guest-stars Penn Jillette (from Penn & Teller) as a mad magician. There'll be another rerun on January 30, while the February 6 episode, "The Ides Of Metropolis," is a whodunit murder-mystery. When a convicted murderer shows up at Lois's apartment and states he didn't do it, she takes the lead to clear his name.

One upcoming episode will feature a "drop-in" sequence which has Clark playing basketball alone. Suddenly, Bo Jackson walks onto the court to play Clark in a little one-on-one. Jackson shot the cameo appearance on his birthday. With *Lois & Clark* a solid #2 for its time slot in the ratings, don't expect a time change. Next month, news about the origin episode you *will* see, and the one you *won't* see!

CBS

Both Erik Larsen's *The Savage Dragon* and Mark Evanier and Will Meugnot's superhero team, *DNAgents* are in development for an animated series at CBS! More news on these when



Release the *Fantastic Four* movie or I'll kill this girl!

it becomes available.

Word is that Steven DeSouza is suing Nelvana, unhappy with his treatment on the show. DeSouza was fired from Nelvana's *Cadillacs & Dinosaurs* series.

TV star Bill Bixby died November 21 in Century City, following a long fight with cancer. Bixby was famous for genre roles in CBS's *My Favorite Martian* sitcom from 1963-66, and for a one-season tour as *The Magician* on NBC in 1973. However, his biggest genre role was that of Dr. David Bruce Banner, the alter-ego of *The Incredible Hulk* on the CBS series (1977-1982). He returned to the role in 1988 and 1989 in two telefilms which debuted Thor and Daredevil as live-action heroes, and ended the series with the 1990 movie-of-the-week, *The Death of the Incredible Hulk*. Bixby worked until shortly before his death, directing NBC's *Blossom*.

NBC

Watch for the debut of NBC and Paramount's futuristic techno-drama, *Viper*, on January 2 at 9 pm. That's not the regular time slot for the series, which moves to Fridays at 8 pm, on the following January 7.

Upcoming *Viper* episodes include "Once A Thief," as Astor begins having flashbacks to his

earlier life as a criminal, despite the artificially-induced amnesia MetroPolice forced on him; "Mind Games," in which a corrupt cop uses hypnosis to wreak havoc on the city; "Ghosts," in which Astor's greatest enemy is free from prison and intent on stealing the Viper; and "Firehawk," in which mechanic Julian Wilkes (Dorian Harewood) is abducted by the outfit and forced to create a customized military assault vehicle capable of destroying the Viper.

With *SeaQuest DSV* subbing around in either third or fourth place in Sunday night ratings, Playmates toys is anxious. They've got the *SeaQuest* toy line due out in June, well after the first season will have ended for the Spielberg-produced drama. It doesn't seem terribly likely that *SeaQuest* will go to a second season, which means Playmates will be stuck with a toy line based on a TV series that's dead in the water.

FOX

It's hush-hush, but Fox has been in discussions with Jim Lee about producing a *Wild.C.A.T.s* cartoon series. My sources say things may not go forward, but talks continue. You read it here *first!*

Another exclusive



ANDY MANGELS' HOLLYWOOD HEROES

scoop: With the ratings success of *X-Men* and the expected success of *Spectacular Spider-Man* (though story editor Martin Pasko was recently fired), Marvel and Fox are making more plans for the future. With talk of potential shows for *Captain America* and the *Avengers*, *Thor* and *Silver Surfer*, current plans call for *Iron Man* (the War Machine version) for a 1996 premiere and the third animated version of *Fantastic Four* for a 1997 premiere! Separate from these deals, Ruby-Spears has picked up the rights to Marvel's *New Warriors*, and is working on an animated project involving the young super-team. *Clive Barker's EctoKid* is reportedly being developed for animation as well!

Warner executives should have gotten a lump of coal in their Christmas stockings: the *Wonder Woman* and the *Star Riders Special* has been put on indefinite hiatus. The animated half-hour special was based on the

new line of Mattel toys. When the company decided to scrap the line (with many of the toys already complete in Korea!), the Japanese animators were told to stop work. The

Special had been

written by *Batman* producer Boyd Kirkland, and it now sits, half-finished, on shelves in Japan.

Last month, I gave you an exclusive lowdown on thirteen of the 20 new *Batman: The Animated Series* episodes coming your way next fall. Now you can complete the set with the seven missing episodes: "The Lion and the Unicorn" (#77) focuses on Alfred's past; "Showdown" (#78) squares off Jonah Hex with Rhas Al Ghul in the old west [for more information about "Showdown," see page 150], with Batman picking up the fight in the present; "Riddler's Reform" (#79) features the return of Riddler; "Second Chance" (#80) finds Two-Face with a chance to return to normalcy; "Harley's Holiday" (#81) has Harley Quinn on parole; "Lock-Up" (#82) is a jail story with the Ventriloquist; "Make 'Em Laugh" (#83) has the Joker out to prove he's the greatest stand-up comic in Gotham!

X-Men concludes its

second season this month, and here's what's on tap: "Beauty and the Beast" (#10, Jan. 1) is delayed due to an earlier rerun. "Mojovision" (#11, Jan. 8) features the debut of Mojo, the corpulent yellow multi-dimensional villain, plus Longshot and Spiral, and a raft of cameo appearances by Marvel superheroes.

The final two *X-Men* shows of the season are "Reunion Pt. I & II" (#12, Jan. 15, #13, Jan. 22). This two-parter finishes the long-running Savage Land/ Magneto/ Professor X subplot, as Mr. Sinister sets a trap to capture the genetic matrix of Cyclops and Jean Grey. The *X-Men* are gonna clash with the Nasty Boys, all the Savage Land mutants, Ka-Zar, Shanna, the revived Morph and most of the mutants who've appeared in the series so far! Whew!

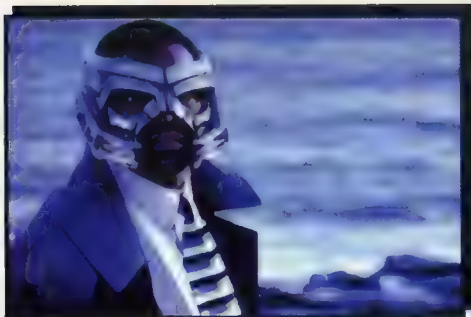
The long-awaited superhero pilot, *Mantis*, has its two-hour premiere on Fox January 24. From Universal, *Darkman* creator Sam Raimi, and *Batman* screenwriter Sam Hamm, this is a story about an African-American chemist who is crippled in the "New Ocean City" riots. He develops an exo-skeleton and power pack that gives him super-human strength and speed, plus a paralytic gas that stops people in

STAR WARS

It won't be long before George Lucas starts work on the second trilogy of *Star Wars* movies, in addition to a fourth *Indiana Jones* movie with Steven Spielberg and Harrison Ford...



their tracks. Zooming around the city in the Chrysalis, a flying jet that can transform into a car or submarine, Mantis is off to right the wrongs of society. In the pilot, Mantis must stop a corrupt candidate from inciting riots to win the election. If response to the movie is strong enough, *Mantis* may become a series next year.



Men! Get rid of embarrassing age lines forever! Hell, get rid of your face forever!

SYNDICATED/ CABLE

Are you ready for *Highlander: The Animated Series*? You better be. Gaumont Television is starting up its first animated show, and it's the sword-swinging series. A whopping total of 52 half-hour *Highlanders* is on order for the first season, with work on the series to begin in February. Canadian company Nelvana will handle some of the work, while Paris-based Ellipse will do the majority of the animation. Each episode is budgeted around \$320,000 per, which should bring in a decent show.

Hearst is readying its new *Phantom* cartoon, based on the popular comic book and strip series set in Africa. Scott Valentine (*Family Ties*) will provide the voice of The Phantom/Kit Walker, while Margot Kidder of Lois Lane fame is his girlfriend, Rebecca Madison and Mark Hamill is Doctor Jack. The series, set in the year 2040, will also have a full toy line from Mattel when it premieres next year. Peter Chung, creator of MTV's *Aeon Flux*, designed the series, which is reportedly FCC friendly; the theme of the series is "Someone Has To Care." Pardon me, but someone has to *gag*.

DIC is bringing in a new animated and syndicated

Double Dragon series this fall, produced and directed by former comic artist Chuck Patton.

One of the bigger hits of this season, and a major hit on the toy market, Universal's animated *Exo-Squad* has been picked up for airing this fall! A whopping 52 episodes have been ordered, for full daily syndication. Congratulations are due to executive producer Will Meugniot, who promises me some hot exclusives on what Universal Cartoon Studios has up their sleeves for next season. What are they? Ah, you'll have to come back next month.

Everett Peck's underground comic, *Duckman*, will be a half-hour animated cartoon show coming early this year on USA Network. The odd entry will largely be the rantings of a widowed-private eye-reformed-chain-smoker duck, as he rails against the world. *Seinfeld*'s Jason Alexander gives Duckman his voice, while Nancy Travis (*Married To The Mob*) plays his dead wife's twin sister and Dweezil Zappa plays his son, Ajax. *Duckman*'s theme song was provided by Dweezil Zappa's father, the late Frank Zappa.

On *Star Trek: The Next Generation*, look for a two-hour season finale which gives a lead-in to

both the *Next Generation* feature film and the new *Star Trek: Voyager*. A short-order of 13 episodes of *ST:TNG* to air fall 1994 in preparation for *Voyager*'s January 1995 debut is also under consideration. What's the word on *Voyager*? Unofficially, Riker may command the new ship of StarFleet Academy trainees, with Will Wheaton on board as Wesley Crusher.

RAIDERS OF THE LOST ART

George Lucas recently announced that *not only* is he going to start working on the next three *Star Wars* films soon, but he plans a fourth *Indiana Jones* film, with Steven Spielberg and star Harrison Ford!

Lucas plans to start the screenplay within the first six months of 1994. First up on his plate is a feature film called *Radioland Murders*, after which he will do four TV films of *Young Indiana Jones* (it's not dead yet), and then finish a long-in-process project called *Red Tails*. After that, it's on to *Indiana Jones 4* and *Star Wars Chapters 1-3*!


FEATURE FILMS

Christian Slater has been brought in to replace the recently deceased



Mortal Kombat's not the only video game heading for the big screen; so is *Double Dragon*. Set in 2007 in a post-quake Los Angeles, the cast searches for a mystic medallion. Jim Yukich directs for Imperial Ent. Look for it in theaters spring 1994.

Fox is planning a revival of their successful *Planet*

Thanks for reading. Check in next month for exclusive first reports on the fall animated season, plus a first look at *The Mask* and more! We'll see you next month...right here at Hollywood Heroes! 

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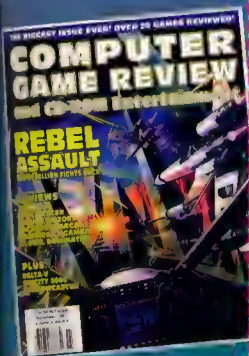
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HHIB2



ANIME *Action* PLUS

by Mike Vallas

Sorry to keep you guys waiting for so long! The poor ol' guy who last wrote this column was scoping out the scene in the land of samurai and sushi when he was maliciously run down by a panda being pursued by a red-haired girl. Of course, things had to get worked out since the response to the first column was so good. We dug up a couple of our ace anime authorities from around the offices (or was it the basement of the offices?) while trying to get this crazed mag done! Finally, this section is back for good and it's better than ever with stories and pictures galore! We even included a section for the Japanese live action followers! As always, we invite you to write to us and let us know what you think and what you want to see.



New Ranma 1/2 movie soon to be released!

Anticipating the incredible reaction to Ranma 1/2 on video, Viz Comics has taken the initiative to produce a special Ranma 1/2 movie, entitled "Desperately Seeking Shampoo." The movie will not be one of the two released in Japan, but rather two of the TV episodes spliced together and will be released simultaneously in the States and Japan. The plot is that Shampoo finds and wears a jewel that alters mood. This is evident when she beats up Ranma constantly! The plot thickens with Mousse and Akane fuming with rage and jealousy and leads to a possible marriage of Ranma and Shampoo! The English dubbed tape retails for \$34.99 and is available at video and comic stores.



Viz expands with "Manga Heroes" line!

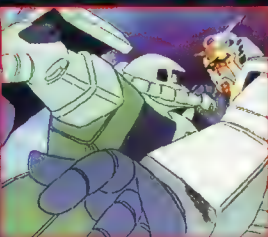
Feeling the need to produce their own superhero lineup in a very popular market, Viz has decided to go ahead with several projects that introduce several Manga titles into the U.S. that star (what else?) superhero-like characters! The first of the "Viz Manga Heroes" is *Bio Booster Armor Guyver*, the story of a young boy, Sho, who finds an artifact called the "Guyver Unit." It's a device that forms a unique metal armor that provides the wearer with extraordinary abilities. Swiftly pursuing Sho is the secret organization "Chronos," who want the Guyver unit for their own devilish purpose of ruling the world!

If it's the realm of giant robots you're interested in, then Go Nagai's *Venger Robo* might grab you. It's the story of an athlete recruited by the "Nesser" organization and forced to be one of the pilots of Venger Robo, a gigantic robot with super powers! Unlike Tezuka, Go Nagai has yet to receive his due for stories that look simple but are actually very complex.

Both books are currently available.

ANIME *Factoid*

People new to anime, but familiar with "Shogun Warriors" might be asking where the giant robot concept came from. Some of the earliest anime to take off, like *Gigantor* (Iron Man 28) or Go Nagai's *Mazinger Z* (our "Great Mazinger") led to the creation and power of Yoshiyuki Tomino's *Gundam* Anime/Manga series.



Gundam was one of the first to start the "Giant Mecha" craze.



Mobile Suit Gundam hits American comics with guns a-blazing!

Viz has really been tapping into all different kinds of Anime/Manga sources and has stolen the spotlight with another long-awaited Manga translation, the incredibly popular Mobile Suit Gundam 0083 series by Yoshiyuki Tomino! This particular Manga series is created by utilizing actual cells from the animated series and printing them in a typical Manga fashion. The demand for this hot title has been high for several years and will finally be available to all comic readers! Hey, Viz, how about all of those Gundam video tapes in Japan (hint, hint)... ▲



Gundam 0083 will be released utilizing actual animation cells!

ANIME Of Japan

DRAGON BALL Z

Japan's number one anime is a visually incredible BLAST!

The Japanese love Dragonball. The plot here revolves around seven "dragon balls," which, when brought together, bring forth an ancient Dragon who grants any wish. This is what drives and protects the main characters, Son Goku and his friends, as they move about their home planet. Two of the reasons that this series has sustained its popularity in Japan are (a) it has an incredibly unique style that is action packed but slightly humorous in looks, and (b) the battles are absolutely ferocious with tons of overkill skills: x 1000. These battles are truly incredible! As incredible as it is, a previous attempt to bring it into the U.S. was met with indifference.



Godzilla is set loose on December 11!

Yep! That big green hulking lizard that loves to stomp the streets of the cities of Japan will rage again in December with the return of his cybernetic alter ego, Mecha-Godzilla! This mechanical menace is now even more powerful and streamlined than ever before. It sports several new features, like the ability to fly and tons of hidden weapons such as dual chest blasters! Just to make matters worse, another familiar but redesigned face has risen again. This time it's Rodan, the flying monster getting a face lift and a rematch with tall, dark and radioactive. After the incredible success of *Godzilla Vs. Mothra*, this flick could go to the top of box-office charts.

LIVE ACTION

Godzilla Vs. Mecha-Godzilla



1993

Godzilla Vs. King Ghidra



1991

Godzilla Vs. Mothra



1992

POWER PLAY



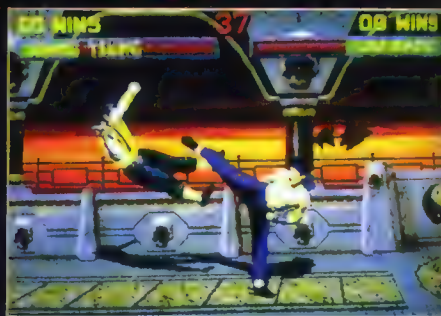
elcome back kiddies, to the new and improved Power Play for 1994! This is the one place to be for the inside scoop on what's happening inside and out the world of video games! We've got a bunch of the good stuff this month, including info on new hardware as well as a quick round-up on software in the only column that Congress deemed too saucy without a rating... Taking top billing this month in the gossip department is news that Sony's

new game machine, code-named the PS-X, is rumored to have Ridge Racer as its pack-in! Sources close to the project tell the Q-Mann that it's a perfect

translation and that other hot Namco coin-ops, including Galaxian 3, Solovolu, and Cyber Sled will also be programmed for the new system. Rumor has it that the the Namco's so impressed with Sony's new dream machine that they are



retooling their coin-op development exclusively around the hardware in much the same way SNK has turned their home unit into an arcade smash...I just love doughnuts and nougat. Speaking of



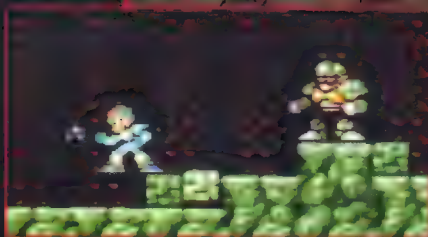
...The furor over the violence in games like Night Trap and Mortal Kombat 2 are sending Congress into a lizzy...

SNK, Quatermann has learned that SNK will finally take the plunge and put their advanced CD-ROM upgrade for the Neo-Geo on store shelves in Japan this April. It will have a 32-Bit upgrade, but will be used only in the consumer version of the hardware. Terry Aki, the Q's main man on the streets of Tokyo, tells yours truly that a U.S. release won't be far behind... Other new games from SNK include Samurai Shodown 2 in March, World Heroes 2 Jet (a faster version of the original), and the Survivor, a game that will probably have a name change but still deliver the ultimate fighting game. This 200 Meg beast will combine characters from all of SNK's previous fighting games for the final face-off... Hot rumor from the Sega front is that the company is putting their mascot, Sonic, out to pasture - at least sort of. White shirts from the vid game leader are saying that the release of Sonic 3 puts the finishing touches on the trilogy and that future releases will contain a different type of play mechanics altogether...In the face of new pressure from the Beavis and Butt-Head

brigade on Capitol Hill, 3DO has backed off of its previous line of letting the market dictate the content of their games. More intense titles will now carry a "For Mature Audiences" sticker. Can't take the heat, eh boys... Look for other companies to become equally concerned about games with adult themes. Philips, the maker of the Joy of Sex and Playboy's Art of Sensual Massage, has built in a lock-out code into these games. The only way that younger folk can get them bootied up is by plugging in the 4-digit code that M and P program in.

More news from Sega... Besides the not so secret Saturn system, the word on the street is that Sega will be showing a portable Sega CD. Wowwwie! The wired-up ver-

on an upcoming Trimark movie starring Brad Furlong from Terminator 2. On the 3DO front, Crystal Dynamics has their sights set on new 3DO fortunes with Star Control 2. Updated from the original Accolade release, this new version promises to have plenty of the full-motion and rendered graphics found in their earlier efforts... Also for the 3DO is Alone in the Dark by Interplay. Look for more companies to try their hand at the "interactive movie" concept as the full-motion platforms become more widely available... Interplay is also broadening their presence on other systems with Battle Chess for the



Q-MANN REVIEWS...

MEGA MAN X

The Q-Mann has always been a big fan of action games from the Mega Man mold, and this latest installment of the popular character lives up to my expectation! The game retains the same concepts that populated earlier efforts, including the process of defeating bad guy bosses and stealing away their special powers when they're knocked out. The graphics are definitely a step above anything that had been presented in the past on the 8-Bitters, and many of the special effects contained in this animation-heavy adventure are really mind-blowing! Although the game suffers the same lack of challenge that's plagued earlier chapters of the Mega Man saga, it's still a fun ride, even if it goes by a little too quickly for me...

Q-MANN RATING:

CAPCOM'S ALADDIN

...Although the graphics and animation don't surpass the truly brilliant visuals found in the Sega version of Aladdin, this cat holds up well anyway. The action is fairly straightforward, and broken into a succeeding number of scrolling action scenes. Most of the game involves timing jumps and other moves and there's really very little in the way of one-on-one fighting. It's still a great game, with lots to look at and plenty to do...

Q-MANN RATING:

Get the first word on Mortal Kombat 2, including the special attacks and fatality moves for all of the characters! Don't miss the incredible 300+ pages of action in stores now!



sion wasn't that great to begin with so how about forgetting about it and just skipping to the chase and getting the Saturn out in '94? The Philips portable CD game machine runs circles around the Sega CD anyway, so just give us the good stuff Sega... Look for plenty of new software to hit store shelves in the coming months. The Q-Mann has been undercover for the past few weeks at game developers around the country and managed to get the inside dirt on a number of titles that are sure to score some heat later in the year... Look for White Men Can't Jump from Trimark to try to go head to head with NBA Jam (tough call, since NBA is probably the best sports game ever created for the home market) as well as Evolver, which is based

Atari Jaguar. Other Jaguar games over the horizon include Race Driving and an updated rev of Pit Fighter... Finally, Enix is putting an end to the wait for two great sequels, including Actraiser 3 and Soul Blazer 2... THQ has grabbed the rights to WildC.A.T.s from Jim Lee (with Sculptured doing the design work), while Solid Software, the folks responsible for Bubsy, have a new action game under development called Mort...

...That wraps it up for this installment of the Quatermann section! Look for more info on upcoming games and gossip in the new issue of EGM, and tune in next month for a special announcement on the ultimate summer sequel...

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This contest will begin in December and entry forms will be available at comic book stores everywhere as well as in **Hero™ #7** on sale in December. All entries must be postmarked no later than January 31, 1993, so the next time you're in the local comic book shop picking up the hot new **ULTRAVERSE™** titles, grab a **CREATE A HERO CONTEST** entry form and the next hot title you grab may be your own!

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CARDS

ILLUSTRATED

COOL CARDS FOR 1994

Spider-Man, Batman featured in card sets

You thought 1993 was nuts?
Wait until 1994.

The card market saw its biggest growth in 1993 and learned a few lessons along the way—we saw specialized comic card sets, a closer tie between comics and cards, and more integration of fantasy artists into the comic-card world.

Judging by the consumer response to pogs (or milk caps, to be politically correct), it's doubtful we'll see more than a couple of sets on the market in 1994. Okay, everybody, one, two, three... "Awww!!"

Let's take a look at what's coming up in 1994 and some of the trends we can expect to see. (PLUG ALERT! PLUG ALERT! ASSUME CRASH POSITIONS!) *HERO's* sister publication, **CARDS ILLUSTRATED**, covers this stuff



A card from the Eudaemon set, coming in January from Press Pass.

on a monthly basis. It might be worth checking out.

(END PLUG ALERT! END PLUG ALERT! THIS WAS ONLY A TEST! IF THIS WAS A REAL PLUG ALERT, AN ELTON JOHN PICTURE WOULD HAVE APPEARED IN THIS SPACE!)

Keep in mind a lot of these release dates are tentative. The Sandman cards have been delayed twice already, from late November to mid-December to late February.

JANUARY

The *Fleer Ultra X-Men* leads off the month. The 150-card series has with 105 X-Men, X-Wives, X-Villains and X-Cousins-Thrice-Removed.

A lot of the artists working on the set will look familiar, with good reason: Many of the artists appeared in the Marvel Masterpieces II set. Julie Bell, Joe Phillips and Tristan Shane are some of the contributors. Also chipping in are Jim Steranko, who is responsible for the artwork on the three X-Men Blue cards (similar, possibly, to the Invaders triptych in MM2?). Mark Chiarello, Dave Dorman, Dan Brereton, Bo and Scott Hampton, Brian Stelfreeze and Kent Williams are also working on cards.

After the initial 105 cards, the set then breaks into 12 team cards, three wedding cards, 10 "dead mutant" cards, 13 Wolverine big battles and one checklist.

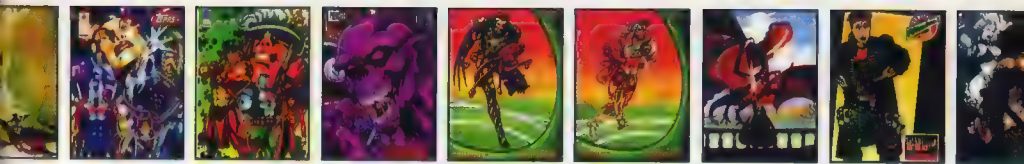
For chase cards, there are six "Fatal Attractions" chase cards, nine X-Men teams cards (produced



More Ultraverse, coming in February from SkyBox.



The highly-anticipated Ultra X-Men set from Fleer: killer!



by noted fantasy artists Greg and Tim Hildebrandt), six "X-Men Greatest Battles," and three each of the X-Men Gold and X-Men Blue team triptychs.

Tops starts off the year with a **Comics Greatest World** set,



featuring background information on characters from Dark Horse's superhero universe. Expect new art and original character references in this set, which will contain around 100 cards.

The Eudaemon—Future Visions is the comic card offering from **Press Pass** in January. The set will feature an original Eudaemon story that picks up where issue #3 of the Dark Horse comic left off. The story and art are again by Nelson. The series will also include guest artist cards from Geof Darrow, Jerry Ordway, Joe Quesada, Bart Sears and Carmine Infantino.

Two other powerhouse sets will be out in January, courtesy of **SkyBox**. The **Simpsons** will have an Itchy & Scratchy subset, a Radioactive Man subset and various comic covers. On the other end of the

comic card spectrum is the long-awaited **Star Trek: Deep Space Nine** series.

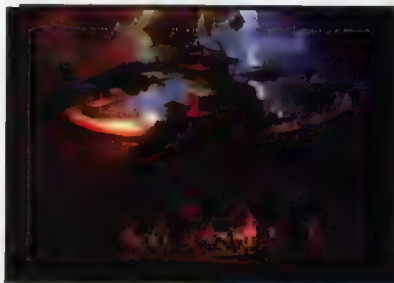
You want more cards in January, *si?* Here ya go: **The River Group** continues its major card coverage of the Defiant universe with two sets. **Mule Vs. Chasm: The Quest for Power** is a 30-card set released in a collector's tin that features the bad guys from **Dark Dominion**. **Spatterbowl I**, a 50-card set, features the national sport of Plasm. The series has a print run of 50,000, includes an audio cassette of game highlights, a four-page game program, and other Super Bowl-style memorabilia.

Also look for **Flights of Fantasy: Tim Hildebrandt**, featuring the artwork of Greg's brother Tim, from **Comic Images**; **The Sanjulian Collection**, a fantasy art set from **Friedlander Publishing**; **Dick Van Dyke**, a retrospective of the TV series from **Imagine**; **The Art of Curves**; **Todd Borenstein**, which focuses on the pin-up art of Borenstein, from **World Class Marketing**; and **Felix the Cat**, also from **World Class Marketing**.

FEBRUARY

Two very hot picks will be out this month: **Sandman** from **SkyBox** and **Universal Monsters** from **Tops**.

Sandman will be a 90-card oversized card set featuring the Dave McKean cover art from the first 50 issues of the comic, plus 40



Awesome science fiction art from John Berkey will be featured in a Friedlander Publishing set.

PICK HIT OF THE MONTH...

There's going to be a ton of card sets out there in January, but we have to give the nod to the **Press Pass Ultra X-Men** set. It's not just the masterful collection of reprints, and the fact that it decided to honor the dead ones (including Thunderbolt and the rest of the '80s issues, and the masterful **Ultimate X-Men** series). And, yes, you could probably live without anymore "Women's Greatest Moments" sets.

But there's one other thing: the best-selling characters in comics, and nobody's covered them quite this thoroughly before. The other kind of article probably the past few months.

A couple of additional notes: The set features two different types of chase cards (27 different chase cards in all) and expect to pay anywhere from \$1.50 to \$2.50 per pick.

Hey, it isn't cheap to do a really good set.



Top Pick: **Press Pass Ultra X-Men** set

CARDS

ILLUSTRATED



Comics Greatest World characters will be featured in a Topps set.

additional cards of characters who have appeared in Sandman. Chase cards include seven gold foil-bordered cards featuring each member of the Endless, plus a 3-D hologram of Morpheus.

The Universal Monsters series, which will have either 90 or 100 cards, will include 10 cards each

of nine classic monster movies. Each movie will be adapted by a comics star: Mark Chiarello on *Frankenstein*, Mike Mignola on *Bride of Frankenstein*, Al Williamson on *This Island Earth*, Whilce Portacio on *Dracula*, Kelley Jones on *The Mummy*; Brian Stelfreeze on *The Wolf Man*, Bill Sienkiewicz on *The Invisible Man*, Dave Dorman working on *The Incredible Shrinking Man* and Crash McCreery (who did the sketches in the Jurassic Park set) on *The Creature from the Black Lagoon*. Check this: hammering out the inserts are Todd McFarlane doing the *Creature*, Joe Quesada on *The Wolf Man*, John Byrne handling *Frankenstein* and Mark Schultz on *The Mummy*. Hoo-dee-hoo!

If you're not tapped on your comic card budget yet, check out these other sets.

The Defiant Universe from The River Group will have 99 cards covering nine heroes, nine villains and nine cards each of nine Defiant comics. Best of all, there's only one series of insert cards (nine cards, of course) available at the rate of about two per box.

Malibu Ultraverse II: The Origins will be released by SkyBox in February. There's a bunch of inserts, but the coolest are the comic art exchange cards, which can be redeemed for



original art from the comic series. Finally, the art of **William Stout** will be featured in a second series from **Comic Images**.

Also due out in February are: **Dr.**

Who from **Cornerstone Communications**, a 110-card set featuring scenes from the long-running syndicated science fiction show; the art of science-fiction artist **John Berkey** in a 90-card set from **Friedlander Publishing**; and **Hajime Sorayama II: Chromium Creatures** from **Comic Images**. For the really sadistic, the **Saved By the Bell: The College Years** will be released by **Pacific**. The thought of having any of those geeks on the same floor should make anyone transfer to a better school, such as the University of Haiti.

MOST WANTED CARD

Only in the realm of **Illustrated** is (very) old news. But the Superman Exchange Card, which is available if you send in your true redemption certificate from the SkyBox DC Headlines set released last summer, is not. It will be mailed out in January. The card features a close-up of a little blue and red Superman, and the most Superman. (Plus an advertisement for flipping in the breeze.) There's a \$2.00 value.





MARCH AND BEYOND

The major release scheduled for March is the second series of *Star Wars Galaxy* cards from **Topps**. Jack Kirby will be one of the contributors to this set.

Also coming in March will be **Upper Deck's** second *Valiant Era* set. Keep in mind that special cards will be polybagged with every Valiant comic shipped in March. Those 14 cards, separate from the regular Upper Deck set, can be collected and sent in for a special six-card Valiant set featuring all the Valiant chromium covers.

In April, look for two blockbuster sets: The *Spider-Man* 150-card set from **Fleer** and a *Batman* set from **SkyBox**. The only details we have on the Batman set is that it will feature post-*Dark Knight* interpretations of Batman and that Dave Dorman has signed on to do some of the cards.

(As a side note, the Batman license has finally been reunited with the DC license. Topps had the Batman license for years, while SkyBox has had the DC license [except for Batman]. SkyBox will officially get the Batman license in January and will be able to put Batman in its regular DC sets. The big complaint about the first two sets of SkyBox DC cards was that they didn't include Batman characters—which has now been taken care of.)

The **Topps Aliens/Predator** set has been scheduled for April. There are no details on that set.

One summer release should snag your attention: **Topps** plans to reprint its classic 55-card set of *Mars Attacks*, along with an additional 11 cards created by Earl Norem in 1989 and another 24 cards by guest artists.

As in 1993, the emphasis in entertainment cards is on comics. The degree of success that Fleer has with X-Men and SkyBox has with Sandman will determine if there is a market for "high-end" (high-quality, expensive) non-sports cards.

TOP 5 X-MEN SETS

CHARACTER TIME Character Time - 1993

Description: A six-card set available only with Character Time watches. **Why It's So Cool:** These six cards featured unbelievably cool guest art by the likes of Steranko, Sienkiewicz, Dorman and Steacy. Combine that with a very low print run and you've got 1993's Mutant Card of the Year.



X-MEN SkyBox - '92

Description: SkyBox's first series of X-Men cards became a runaway hit after their release. **Why It's So Cool:** Jim Lee produced all the pencils for the 100-card set, which was also available as a factory set. Lee also did the art in the five holograms and signed 2,000 randomly-packed cards.



X-MEN II SkyBox - '93

Description: A 100-card set with an assortment of artists and tons of chase cards, this time with a slightly updated design. **Why It's So Cool:** The variety of art is great. The inserts were the kickers, though. The foil-stamped cards were okay, but the three holllhograms and especially the Wolverine 3-D card made it sing.



PIZZA HUT X-MEN Pizza Hut - '93

Description: Two pack-in cards that were available only with the X-Men Animated videos at Pizza Hut. **Why It's So Cool:** These are two very high-quality cards, featuring Sienkiewicz art. The gold foil-stamped card went with the first video; the silver foil-stamped card went with the second.



MISCELLANEOUS COMIC IMAGES X-MEN SETS Comic Images - '87-'92

Description: About 11 or so card sets available only in wax packs. **Why They're So Cool:** Most of these sets feature clip art (without captions or word balloons) from *X-Men*, *Uncanny*, *X-Force* and *Wolverine*.



GO FIGURE!

THE AUTHORITY ON ACTION FIGURES, KITS AND COLLECTIBLE TOYS

By Frank Kurtz

Welcome back to another installment of the toy column that dares to ask why Lurch had those tiny little legs in Playmates' *Addams Family* action figure line.

Before we get to the news and views, we just want to let you know that in our HERO Year End Special (which should be out very soon), the HERO staff will be picking their favorite action figures, figure kits and accessories.

We don't want to leave you out of it, though. We invite all of you to send us what you thought were the best figures of 1993. We'll pick a few of you at random and give the winners some very cool prizes for your trouble. If we can just convince Danovich to give up that stack of *Classic Star Trek* box sets sitting in his office...

Now, onto the news.

CHRISTMAS HITS

Christmas has come and gone again and a couple toys seem to have really taken the world by storm. In fact, if you were out looking everywhere for them, I offer you my sympathy.

The one toy that was on a ton of parents' lips of parents but not in their carts was the *Mighty Morphin Power Rangers*. The TV program is a big hit and kids from coast to coast just had to have all those cool robots and monsters. Only weeks before Christmas, I saw parents with shopping carts full of the stuff, then they were gone about as fast as the Chicago Cubs' chances of going to the World Series.

For those of you not aware, the Power Rangers was spawned from a Japanese TV show called *ZuRangers*. Saban took the show

and reshot all the stuff with the Japanese kids and replaced it with American kids. The toys that are sold in America under the Power Ranger emblems are, for the most part, the same as the Japanese toys sold a year before in Japan and toy stores with Japanese toy clientele in the US. The prices for these toys are almost double in the US due to import fees. A few Japanese toy stores had a bunch of this stuff sitting on their shelves... until now. They, too, were sold out.

The Rangers are a certifiable hit. Can Bandai score again, next year?

To a lesser degree, but still impressive, is the *Nightmare Before Christmas* line from Hasbro. Boy's toys V.P., Kirk Bozjian, is deservedly proud of the line. It's one of the most beautiful and faithful action figure lines ever produced.

The "Trade," though, didn't really know what to make of them and ordered fairly conservatively. Keep in mind they saw these toys quite awhile ago, like last spring, and had to place orders then. What happened? Almost every item sold out within three weeks of their release. Good luck finding them. Even a person who haunts toy stores as much as I do missed out on a few figures.

OFF TO THE FINAL FRONTIER, AGAIN

Word has it that the next batch of *Star Trek: The Next Generation* action figures will be somewhat smaller than the last group. But who

knows what they may come up with by the New York Toy Fair? What figures we know of so far are: Data and Picard in Romulan garb from the Unification episodes, Geordi as that creepy blue alien, Hugh the Borg, Lt. Barclay, Ryker as a Malcorian, Troi in her blue uniform and Worf in his rescue uniform. Each figure will feature the usual galactic gear and probably the trading card.

Hey, Playmates, if you're looking for new variations on the usual crew members, my sug-

gestions would be: Worf, Troi and Data in western wear, Q in his "white angel" guise, Picard as Dixon Hill, Data and Geordi as Holmes and Watson (with a Dr. Moriarity figure as well) and even Yar in both first season uniform and that uniform she wore in the alternate time line. Okay, I've indulged myself, back to the real stuff.

Of the usual accessories that will be produced the coolest one is probably the working communicator badge. The transmitter is hooked to your belt with a wire that goes up to the badge. I anticipate this item causing a ton of confusion and lots of electronic squawking at Star Trek conventions coast to coast.

They are also producing a glider that you can put your characters in. I'm not much into this kind of item. They always seem to be the things that hang on in the stores long after production has ceased on a line.

THE FINAL FRONTIER WITH LONG RABBIT EARS

Stan Sakai's character, Usagi Yojimbo, in his science fiction variation Space Usagi is currently in production as an animated TV series with licensing being handled by Turner Home Entertainment. Word has it that a movie may also happen not unlike the Turtles. Look for a line of action figures to coincide with the release of the TV series.



Yes, I am aware that a Space Usagi figure was part of the TMNT figure line, but this would be a whole line devoted to Sakai's characters.



DOES IT HAVE POWER ACTION SWIVEL HIP?

Elvis action figures? Hasbro is taking a jump into the doll collectors' market in a big way with six 12" Elvis dolls. Each doll is wearing sewn clothing and represents a period in the King's life. This line could cross both age and sex lines (a rarity for toys other than board games).

GODZILLA RAIDS AGAIN

In the second week of December in Japan, another new Godzilla film was released as seen in our Anime Action Plus column, *Godzilla Vs. Mecha-Godzilla*. The film also features the return of a revamped Rodan, the flying monster.

As usual, there is a slew of soft vinyl figures of varying sizes of the Big G, Mecha-G and Rodan. Don't expect the toys to show up in your normal toy stores. These items may be found in the few Japanese toy stores in the US or even in comic stores. The figures we have seen are faithful to the monsters and look great sitting in your office.



HORIZON NEWS

I've good news and bad news for you. I'll give you the bad news and get it out of the way.

Horizon has canceled three of their kits that were listed before as being part of their year's product lines. Those three kits are Robin, Godzilla (1/200 scale) and the Dracula as Old Man figure from last year's film.

Now, the good news: Coming out soon or in the stores now are two Terminator 2 vehicles. The first is the Aerial Hunter Killer. It's sculpted by John Ferrari at 1/35 scale. The other is a Hunter Killer Tank, which is also 1/35 scale. The tank was sculpted by John M. Eaves.



Horizon's Marvel heroes line continues with a beautiful Green Goblin kit sculpted by Norman Cabrera. Word has it that Norman is a big fan of Marvel comics and begged to do Spidey's old foe. His enthusiasm shows through his work.

A name you've read a lot in this

pages is Taishiro Kiya. He has sculpted a great new Spider-Man kit. This great looking figure should be available in spring.

SCREAM AND SCREAM AGAIN

I don't want to forget the company that has been doing some great kits for

quite awhile, *Screamin'*. *Screamin'* is an incredible reproduction of the Cryptkeeper from the *Tales From The Crypt* TV series. The kit stands about 14" tall and comes with the book, *Tales From The Crypt* comic pages art to accent the book and real hair. I recently saw this beauty up close and personal and it's great. I can't recommend it enough.



ACTION FIGURES OF THE STARS

A couple of issues back we showed a picture of a custom Harley Quinn figure and credited it to Paul Dini. Actually, the doll is owned by Paul Dini, but it was created by Bruce Timm, artist extraordinaire of *Batman: The Animated Series*. Sorry, Bruce.



Don Simpson, creator of Megaton Man, and regular HERO contributor, sent along some shots of his custom Megaton Man action figure. He also sent a shot of our hero taking a rest on Don's drawing table alongside that other Bizarre Hero, Cowboy Gorilla. The Gorilla was

created for Don by Chris Ecker of Moondogs Comics. Thanks for the pics, Don. ▲



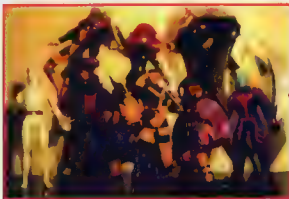
IT FIGURES!

YOUR CUSTOM FIGURES AND KITS



WINNERS!

Each of the people whose work is seen on this page is going to receive an exclusive Horizon Hulk kit signed and #ed by Moto Hata.



MORE AND MORE MEGOS

Mark Keach of Merced, CA sent photos of custom Mego figures. Mego put out a lot of other figures besides superheroes. Many of these figures were TV or movie tie-ins, with Planet Of The Apes and Star Trek probably being the most successful. Mark shows that a wide variety of figures can be altered into superheroes. The figures and which Mego he made them from are: Rogue (a Mrs. Walton), Phoenix (Batgirl), Storm (Uhura), Iceman ("brunette guy" from Planet of the Apes), Gambit (Shazam), Beast (Hulk body and CHiPs "Sarge"),

Wolverine (broken Batman and carpet needles "ouch"), Cyclops (Bones), Bishop (made from a generic Bible character, not a Mego), Psyloche (one of the Walton girls), Archangel (Thor), Warpath (Action Jackson), Cable (Superman), Domino (Catwoman), Man-Bat (Cornelius from the Planet of the Apes), Lobo (Bo Duke), the Creeper (Starsky), Wild Child ("blond guy" from Planet of the Apes), and Puck (a broken Mr. Mxyzptlk). Thanks, Mark!



WHO WATCHES THE WATCHMEN?

Jason Geyer of Lubbock, TX, sent us a shot of his great custom Watchmen set. For those poor people who don't know them, they are: Dr. Manhattan (a Toy Biz Superman), Ozymandias (a SP Aquaman), Rorschach (a SP Joker, Bob the Goon's hat, and some Sculpee), Nite Owl (a Dark Knight Batman with lots of resculpting) and the Comedian (a SP Green Lantern). Jason uses Sculpee carefully heated only by a match so as to not melt the plastic and reaffirms that a mediocre toy figure can be changed into a great hero figure.



TOY BIZZED

Jeff Douglas of Tampa, FL, is doing some cool custom figures with the very available Toy Biz figures on the market. Solar the Destroyer was made from Gambit (as Jeff says, "Ha! Not a Cyclops, non-believers."). Madman was a Multi-jointed Spidey (the perfect figure to customize from?). His yoyo was made from Super-Sculpee with a bread tie for the solid string. Super Patriot was made from Deathlok. His weapon is made from the Deathlok gun, bits of Gambit's power staff, rubber tubing and pieces from a circuit board. Johnny Blaze was created from a Banshee figure. The glasses and gun were molded with Super-Sculpee.



VALIANT EFFORTS

Richard S. Ferrazzano of Lodi, NJ, provides us with this month's cool custom figures with custom packaging. Ninjak was created from an "old broken" Toy Biz Gambit. The clothes were handmade. Master Darque was created from a Toy Biz Gideon figure. Both figures were handpainted as well. Richard also constructed and handpainted the packaging.

WOLVIE TIMES TWO

Our first custom model kits are from Curtis Brown of Freeport, NY. Using clay and putty, Curtis created the full haircut for Wolvie on both kits. The traditional blue and gold uniform was painted without problems. Weapon X was created with paints, wires and tubing. "the computers on Weapon X were built from scratch using plastic bits and cardboard." Nice smoke effect, Curtis!



LIMITED EDITION HORIZON JOKER KIT!

The *It Figures!* prize locker opens, again. This time the great people at Horizon have given all of you the chance to win one of six Joker soft vinyl kits signed and numbered by the sculptor, Toishiro Kiya. Toishiro has recreated the Joker at his best, and it could be yours. The only way to win one is to send us *in focus* photos of your custom action figures and/or model kits. Please include tips. Get started today!



ACTION FIGURE PRICE GUIDE



Toy Biz

1991-present

Though packaged slightly different to emphasize the X-Men logo, this line at first seemed to be a part of the Marvel Super-Heroes figure line. In fact, the talking figure line included Cyclops, Magneto and Wolverine alongside other Marvel heroes. Due in part to popularity of the titles and the newfound popularity of the characters in the Fox TV series, the X-Men line has become the most successful action figure line from Toy Biz since their ill-conceived Batman movie line.

Since its inception, the line has enjoyed gradual improvement in character designs so that they are now incredibly faithful to their comic book counterparts.

Of all the figures, the one that has shown the most demand and drastic price increases in the collectors' market is Iceman. The Iceman figure has the most drastic price raises and demand. Two reasons for this are low production and the figure was pulled due to faulty construction. Toy Biz has since announced in toy industry publications that the figure is back in circulation (as is the Invisible Woman). Keep an eye out—don't get ripped off by unscrupulous types.

Only one figure (Wolverine IV in olive drab) is really a Kaybee exclusive and is listed as such with a sticker on the bottom left corner of the bubble. Other figures may have this sticker (like variations of Arch-angel, Weapon X and Cyclops), but these figures are also available in others stores minus the Kaybee sticker.

Cyclops (w/ light up visor; white and blue outfit)

14.00 14.00

Cyclops (w/ light up visor; original uniform blue & yellow painted on over original molded figure).

5.00 5.00

Cyclops 2

Not Released

Deadpool

9.00 5.00

Forearm

9.00 5.00

Forge

9.00 5.00

Gambit

20.00 9.00

Gideon

9.00 5.00

Grizzly

Not Released



G.W. Bridge

9.00 5.00

Iceman (Faulty plastic caused breakages on limbs)

60.00 24.00

Iceman 2 (Blueish tinge)

5.00 5.00

Juggernaut

12.00 10.00

Kane

9.00 5.00

Kane 2

5.00 5.00

Krile

5.00 5.00

Longshot

Not Released

Magneto (Magnet in figure with

metal junk that sticks to him)

15.00 6.00

Magneto 2 (Non-removable helmet and removable plastic cape)

9.00 5.00

Maverick

Not Released

Mr. Sinister

9.00 5.00

Night Crawler

25.00 7.00

Omega Red

9.00 5.00

Professor X

Not Released On

Card

Sabretooth (Claw damage panel)

15.00 5.00

Sabretooth (Current suit with head piece)

Not Released

Sauron

9.00 5.00

Shatterstar

9.00 5.00

Storm

15.00 9.00

Strong Guy

9.00 5.00

Stryfe

9.00 5.00

Tusk

9.00 5.00

Warpath

9.00 5.00

Weapon X (green painted "cables")

12.00 5.00

Weapon X (red painted "cable")

5.00 5.00

Wolverine (orange and brown

costume, removable mask, sword)

20.00 12.00



Wolverine 2 (Original blue & yellow costume)

12.00 9.00

Wolverine 3 (Blue & yellow early X-Men outfit)

12.00 9.00

Wolverine 4 (Black and gold "stealth" CIA outfit)

12.00 5.00

Wolverine 4 (Olive drab and gold stealth CIA outfit; Kaybee exclusive)

5.00 5.00



Hall Of Fame Set (Professor X, Cyclops blue & gold, Archangel w/grey wings, Sabretooth 1, Wolverine 2, Juggernaut, Magneto 2, Iceman 2, Sauron and Apocalypse 1)

50.00 50.00

Supersize Magneto

20.00 10.00

Supersize Wolverine

20.00 10.00

10" Cyclops

10.00 10.00

10" Sabretooth

10.00 10.00

10" Wolverine

10.00 10.00



Accessories

Combat Cave

20.00 20.00

Light Force Arena

22.00 22.00

Magneto Magnatron

22.00 22.00

Wolverine Mutant Cycle

30.00 30.00

Aghb Not Released
Apocalypse (Extendable limbs)

12.00 10.00

Apocalypse 2 (2 weapon arms)

5.00 5.00

Archangel (white wings)

10.00 10.00

Archangel (metallic grey wings)

5.00 5.00

Banshee

15.00 9.00

Bishop

5.00 5.00

Brood

Not Released

Cable

9.00 9.00

Cable 2 (Orange and blue space

suit)

5.00 5.00

Cable 3 (Blue and gray with

headset)

5.00 5.00

Cannonball

5.00 5.00

Colossus

5.00 5.00



FOCUS ON

WARWORLD

By John Benton

Invoke Warworld and you know there is going to be **serious** trouble. Here you have something most appropriately called a force of nature, a horrible destructive presence in the universe. But don't lose hope completely. Such great threats invariably produce an even greater heroism in reply.

Back when Superman was just this side of being a god, Jim Starlin and Len Wein introduced not only Warworld, but Mongul, who would forever be connected with the world. Holding loved ones hostage, Mongul demanded that Superman retrieve a crystal key for him. Superman was confident that he could save his friends and thwart Mongul's

schemes, even though it forced him into con-

flict with the Martian Manhunter. He was wrong. Only timely intervention by the Martian Manhunter saved Superman's friends, and Mongul escaped with the key to the deadliest force in the galaxy. Rightfully guilty about his overconfidence, Superman chased after Mongul alongside cousin Supergirl. In Warworld, Mongul commanded an array of weapons that could knock even the Man and Maid of Steel for a loop, and it all came to bear once they attacked. Mongul did indeed fall, and Warworld was destroyed, but Supergirl was nearly lost. An encounter with the Spectre while trying to rescue Kara forced Superman to consider that for all his power, he is still simply a mortal, and never infallible.

When the Crisis did its work, and massive chunks of Superman's history were "Byrne'd" out of existence, it seemed as if Mongul and Warworld would merit little more than a footnote in DC History. But to Mike Carlin and the creative

Super-Team, these elements of Superman's past were a gold mine of potential.

Plagued by self-doubt, Superman was in self-exile in space when a slave trader found his weakened body. His obvious power and spirit brought him to the attention of

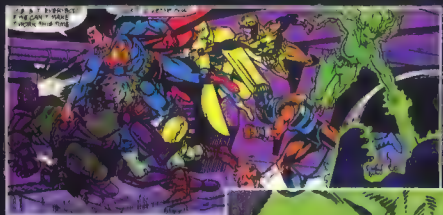
Warworld, where he was thrown at the feet of its Overlord, Mongul. When Mongul's dreams of building an empire crossed the wishes of the Overseers to commandeer new worlds for technology, it yielded the gigantic empire which became Warworld.

The gladiatorial games Mongul instituted for his own amusement had an almost religious fervor to them, and were governed by a simple rule: fight to the death!

It was death that caused the Man of Steel to leave Earth—civilians he could not save, and three

Kryptonian villains he'd been forced to slay personally. His battle





was not simply for life, but for redemption. The citizens of Warworld cheered fanatically for the hero who dominated every battle, yet refused to claim a life. Finally, Superman brought down Warworld's mightiest champion, Draaga. Mongul ordered Superman to finish the game and slay Draaga. In reply, Superman stood defiantly and proclaimed:

"My name, tyrant, is **Superman**, and I **don't kill!**"

Furious, Mongul fought Superman himself, and succeeded in bringing the battle-weary hero down. But in a moment of weakness and doubt, he chose not to kill Superman immediately. Mongul's mercy broke his tyrannical rule. Choosing to spare Superman cost him all, for it allowed Superman his chance to escape. This time Mongul fell victim to the power of an infuriated hero, and Superman won decisively. Unable to concede defeat, Mongul chose to strike Superman by surprise—and the hero disappeared!

Warworld was lost. The people were angered that their ruler could

not follow the example set for others. Inspired by the heroic Kryptonian, the spark of anger quickly became a blaze of rebellion which engulfed Warworld. The Overseers decided Mongul's time was finished, and provided Draaga the means to defeat him. His empire lost, Mongul was forced to run for his life. Superman was spared from Mongul's surprise attack by the miraculous intervention of the Eradicator. His heroic ideals rekindled and his resolve forged anew, he returned to Earth.

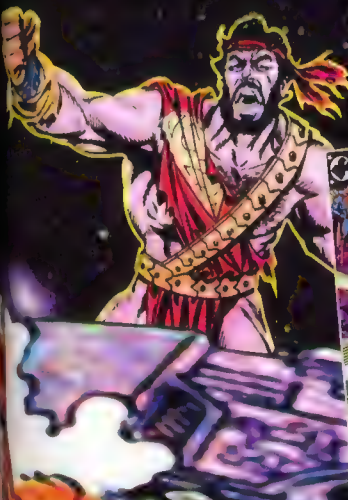
Warworld disappeared immediately after Mongul fled. Some may have thought that without a leader it was harmless—but then Brainiac arrived. Taking Warworld for himself, and making himself one with the planet through his mental powers, he tore through the galaxy leaving only desolation in his wake. Warworld had carved a path of destruction throughout the universe, and it was leading straight to Earth!

Earth was warned, however; Brainiac's megalomania demanded that he proclaim his intent. Metropolis fell victim to an onslaught from Brainiac's headship, an attack repelled by Superman. Metron of the

New Gods fell, but his Mobius Chair came to Earth. When Orion and Lightray of the New Gods fell, Brainiac personally gloated to Superman. He was not alone, either—his allies included Maxima, Draaga, and a dominated Supergirl!

Usually, Earth's heroes had no chance to prepare, and were forced to take the defensive when an attack like this occurred. Superman, though, took a bold step and assembled all of Earth's most powerful heroes to launch an **offensive** strike on Warworld! Coordinated attacks, code words—Superman and his allies were primed for this assault. When Brainiac sent troopers to storm Metropolis, there was a strike force ready to face them, while a second team commandeered Brainiac's own headship to take the fight to Warworld!

Brainiac was caught off guard for only a moment. Immediately he formed a counter-offensive to Superman's group, and in the gladiator arena Supergirl, Maxima, and Draaga joined the fray. The citizens of Warworld cheered again, with an intensity they hadn't felt since—well, since the last time Superman fought there! When even the planetary atmosphere couldn't stop the



VISIT SCENIC WARWORLD!

KIDS LOVE WARWORLD!

People thought Orion was crazy when he discussed his plans of creating a "kinder, gentler Warworld." But the marketing people went nuts with the idea, and began to present their ideas for Warworld's potential...



COURTEOUS STAFF



Our concierge, available 24 hours a day, will quickly and cheerfully respond to any requests.

HAUTE COUTURE



Warworld buyers search throughout the galaxy to stay on top of the hottest fashion trends!

EXOTIC MERCHANDISE



Sorry, we cannot be held liable if any items purchased on Warworld try to destroy your city or usurp your identity.

FABULOUS BARES!



If you go for those squishy bipedal primate specimens, there is an abundance. Not responsible for cracked sternums.

heroes. Brainiac brought his own mental powers into play. Amplified by the power of Warworld, Brainiac was able to fit the heroes with helmets to place them under his command. When that gambit failed, Brainiac formed a field of sheer psionic death! But Brainiac's allies turned, and his plans fell apart—as did his mind, which Maxima destroyed to end the battle!

When Orion assumed leadership of Warworld, it may have seemed as if there was no longer a threat. Warworld still left a legacy. Mongul found a new ally in Hank Henshaw, a technomorph who had fled Earth and bore a delusional hatred of Superman. Superman was dead, and in his place stood four men—the ruthless Eradicator, cloned Superboy, armored Steel, and the cyborg Man of Tomorrow. There was no warning. In the middle of the afternoon, Coast City barely realized it was being bombed by a massive alien spacecraft, alien globes hailing down on the streets.

Coast City and every living being there died. The explosion carved out a massive desolation, quickly replaced by the hulking technological nightmare dubbed Nightmare. Several of the new Supermen went to investigate, but both the Eradicator and Superboy were brought down by the leader of the assault—Hank Henshaw, in the body of a Kryptonian Cyborg! Superman

—the real Superman—chose the perfect time to return, and had returned to Metropolis for literally a few minutes before being called on

to tackle the cyborg and Mongul! Despite the fact his powers had not returned,

Superman led a strike force of him-

self, Steel, Superboy, and Supergirl straight into Engine City. Superboy was

Metropolis's savior

scant seconds before

it joined Coast City, and

Steel nearly sacrificed

himself to prevent the

rocket engine from tear-

ing Earth apart! Green

Lantern, enraptured by

the destruction of his home,

joined the force and beat

Mongul senseless. Henshaw

himself was the greatest threat

of all, using every inch of

Engine City as his weapon, forc-

ing the Eradicator to sacrifice

himself for Superman. Superman

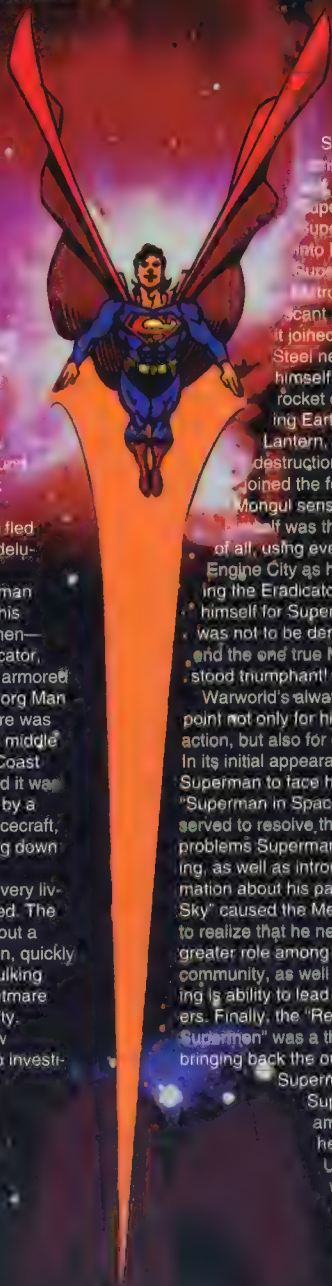
was not to be denied, and in the

end the one true Man of Steel

stood triumphant!

Warworld's always been a focal point not only for high-powered action, but also for dramatic effect. In its initial appearance, it forced Superman to face his failures. The "Superman in Space" story line served to resolve the psychological problems Superman had been facing, as well as introducing key information about his past. "Panic in the Sky" caused the Metropolis Marvel to realize that he needs to play a greater role among the superhero community, as well as demonstrating his ability to lead and inspire others. Finally, the "Reign of the Superman" was a threat worthy of bringing back the one true

Superman, assuring Superman's place among the greatest heroic myths. Used in these ways, Warworld is still a threat, but also a venue for the greatest of heroism. ▲



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HH162

NEW RELEASES

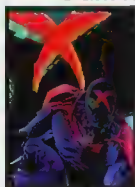
Although most of the majors are holding their big titles for the big months of summer, *HERO* insiders have managed to gather a collection of titles that should display some strong legs well after those summer books have slipped.

In addition to the latest from Dark Horse's recent upstart, *HERO* sees big things over the horizon for the latest in Valiant's line of origin "#0" issues (you gotta love those covers), as well as the latest installment of the Marvels series. This title, in particular, is absolutely blowing through at retail and should manage to carry plenty of punch in the coming months—especially in full sets.

Classics round out the *HERO* spotlight on new releases, including a pricey hardcover return of Captain Marvel and the long-awaited union of two of Marvel's highest profile super heroes!

NUMBER FIVE

Dark Horse's



X #1

The second monthly title to be launched from last summer's Comics Greatest World series is *X*. This book follows the exploits of DH's latest and greatest super hero and attempts to keep the loose threads of the Dark Horse universe intact. With its vivid art, *HERO* sees strong potential.

Cover Price: \$2.00
Hero Rating: ★★★ 1/2

NUMBER FOUR

Valiant's



SHADOWMAN
#0

Occupying the same position as last month's Valiant origin issue, *Shadowman #0* promises not to disappoint. Add another full wrap-around chromium cover and you've got a great start to the *Shadowman* series—even if it is the 25th release in the series. This title hits the guide very hard!

Cover Price: \$2.50/\$3.50
Hero Rating: ★★★ 1/2

NOT HERO

BACK ISSUES

Although the back-issue market is continuing to make solid gains, new fans look to fill in the blanks, collectors are also turning to several new titles for long-term inspiration as well as some fine reads.

We start this month with a classic, however, from the X-Men files. Nearly every indicator shows interest in X-Men and the first appearance of Gambit that it highlights.

In a somewhat surprising indication of market sentiment, *Superman #75* has lifted itself back into the *HERO* Top Ten, with many dealers expressing renewed interest in this pivotal book.

Hot off of its "Title of the Month" kudos in *HERO #7*, Jeff Smith's *Bone* continues to make gains, as does fellow independent Todd McFarlane's *Spawn*, which also secures those same honors this month with a brilliant display of market strength across issues!

NUMBER FIVE

Marvel's



UNCANNY
X-MEN
#266

With Gambit's popularity skyrocketing, the first appearance of the character in the *Uncanny X-Men #266* is a definite must-have! The X-Men have never been hotter, and this important book's current price guide value is sure to spin up! With X-Mania still going strong, this a book you can't go wrong on.

Current Price: \$17.00 \$28.00
Hero Rating: ★★★

NUMBER FOUR

DC's



SUPERMAN
#75

Superman #75 is the landmark issue for the post-modern Superman. The now infamous "Death" issue has seen a lot of ups and downs recently, but *HERO's* market indicators see the issue stabilizing and rising over the next few months. Short supply and heavy requests make this a tough find.

Current Price: \$6.00 \$18.00
Hero Rating: ★★★ 1/2

NUMBER THREE

DC's



THE POWER OF SHAZAM!

The Power of Shazam represents the long-awaited return of the original Captain Marvel, presented in a prestigious hardcover graphic novel format. Filled with the incredible art of Jerry Ordway, the Power of Shazam's steep entry price doesn't off-set its solid introduction into the *HERO* Top Ten.

Cover Price: \$19.95
Hero Rating: ★★★★★

NUMBER TWO

Marvel's



MARVELS #3

HERO's early recommendation of this excellent series is paying off! The latest installment of the *Marvels* series, featuring fully painted renditions of important events, is highlighted with the painted arrival of Galactus on Earth! Early issues have blown out and *HERO* expects this to follow suit!

Cover Price: \$5.95
Hero Rating: ★★★★★

NUMBER ONE

Marvel's



X-MEN #30

The long-awaited wedding of Jean Grey and Scott Summers highlight this important issue! Truly important Marvel moments always have long-term stature in the series, and *HERO* expects this book to be no exception. Throw in three special cards and you have a great package with hot written all over it.

Cover Price: \$1.95
Hero Rating: ★★★★★

TOP TENS

NUMBER THREE

Cartoon Book's



BONE #3

Bone is a series that is just now starting to gain the widespread acceptance that industry insiders knew it deserved, with first printings of early Bone issues, especially the low run #3 book, quickly firing up in value with nearly every indicator pointing north. The relatively low guide price is a steal.

Current Price: \$4.00 \$10.00
Hero Rating: ★★★★★

NUMBER TWO

Marvel's



DAREDEVIL #319

This issue is a very strong mover and shaker in the Daredevil line, according to retailers and *HERO* market indicators. Surrounded by titles that the *HERO* guide indicate are on the move, #319 shows particularly strong gains and is poised to move past issues both preceding and following it.

Current Price: \$5.00 \$16.00
Hero Rating: ★★★★★

NUMBER ONE

Image's



SPAWN #1

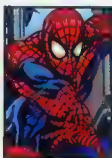
What could be hotter than the premiere book from February's most scorching title! It's not hard to see why this book is blowing past all other issues, and *HERO* indicators point to further movement in the next six months. Spawn #1 has what you need to stay strong and earn the highest rating you can get!

Current Price: \$9.00 \$18.00
Hero Rating: ★★★★★

THE MOST INCREDIBLE CROSS-OVER OF ALL TIME... SPAWN-BATMAN-HERO

ONLY IN HERO #10

ONLY HERO HAS THE INSIDE SCOOP ON THE HOTTEST TEAM-UP OF THE DECADE!
GATE-FOLD COVER & POSTER BY GREG CAPULLO



EXCLUSIVE INFO ON THE SPIDER-MAN MOVIE!

HERO breaks the seal of secrecy surrounding the most anticipated movie in years! With James Cameron at the helm, this one will be hot and only HERO has it!



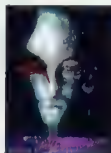
A DAY AT HOMAGE...

Throw out the other mags, because only HERO has the inside scoop on what's happening at Homage! Jim Lee gives you an exclusive peek at the shape of things to come!



SHOOTER ON SHOOTER

HERO sits down to talk with the driving force behind Defiant! Shooter tells all for HERO readers and gives us a peek at upcoming titles complete with preview pages and VIP info you won't find anywhere else.



PLUS THE REST OF THE BEST!

Remember, every issue of HERO includes great features like On The Edge, Go Figure, Hollywood Heroes, From Pencils to Inks, News, Reviews and the HERO Price Guide!

HERO

ILLUSTRATED

WHY SETTLE FOR ANYTHING ELSE?

DON SIMPSON'S

MEGATON man

WOO! MY HERO, THE BLAZIN' BLUE WEB! I'VE ALWAYS WANTED TO MEET YOU!

PUT 'ER THERE, PAL!

WHOA, MEGSTER! THIS IS HARDLY AN OFFICIAL MEETING BETWEEN US TWO ESTABLISHED TRADEMARKS!

THIS IS MERELY A FANBOY FANZINE FANTASY, MADE POSSIBLE ONLY BY THE JOURNALISTIC LICENSE GRANTED TO HERO ILLUSTRATED!

THE MIGHTY MAN OF MOLECULES IS HAVING A DREAM COME TRUE, FINALLY BEING INTRODUCED TO HIS FAVORITE SILVER AGE CHARACTER -- THE

BLUE WEB!

IF YOU'D WANT TO OFFICIALLY CROSSOVER OR TEAM UP WITH ME, YOU'D HAVE TO GO THROUGH LENGTHY NEGOTIATIONS...

...WITH LAWYERS, ACCOUNTANTS, WALL STREET ANALYSTS... NOT TO MENTION ANAL-RETENTIVE EDITORS AND CONTINUITY POLICE...

THAT'S TOO BAD. I KNOW FOR A FACT THAT DON SIMPSON HAS ALWAYS WANTED TO DRAW YOU!

YEAH, WELL I ALWAYS WANTED TO BE DRAWN BY JAIME HERNANDEZ, BUT WISHING DOESN'T MAKE IT SO !!!

... 'CAUSE I'M THE COMPANY-OWNED PROPERTY OF THE CARDINAL COMIC BOOK COMPANY !!!

IRONIC! LOOK AT ALL THESE KIDS, DRAWING PICTURES OF THEIR FAVORITE HERO... YOU! THE BLUE WEB!

YEAH, WELL, IF THEY WISH TO DO SO PROFESSIONALLY, THEY'LL HAVE TO SEND THEIR SAMPLES TO NEW YORK LIKE EVERYBODY ELSE! AND THEY'LL HAF TA TAKE WHATEVER DEAL WE'RE OFFERING -- IF WE ACCEPT 'EM!

HOW NICE! THIS YOUNGSTER HAS DONE A LOVELY RE rendition OF ME! HOW FLATTERING!

YOU'LL BE HEARING FROM MY LAWYERS, KID !!!

WE'LL PROBABLY ASSIGN 'EM TO THE REVAMPED AGNES THE ANDROID INSTEAD! HA! HA!

JES! KIDDING, TROOPS!

HERO PRICE GUIDE

PICKS

Welcome to the second installment of this regular HERO series. Every month, Price Guide Picks will take a look at what's hot and what's not at the retail level, while serving as a barometer of trends to come.

The information that's collected on these pages is compiled from nearly 100 comic book retail owners and managers nationwide. With additional reporting from the HERO offices, the Price Guide Picks will strive to offer you the most comprehensive selection of market information covering both current and back issues.

If you've found info that you think might be helpful to this section, send it to: HERO Price Guide Picks, 1920 Highland, #222, Lombard, IL, 60148

Going into the new year, the comics market—which has taken a major dip in the fall—has had a pretty strong comeback around the holiday season. Specialty items, such as graphic novels, trade paperbacks and high-ticket comic-related merchandise, are selling well to first-time customers.

Overall, however, Marvel titles—especially all X-titles—are the

strongest sellers in current and in recent back issues. The titles attracting the most interest continue to be *Uncanny X-Men*, *X-Men* and *Wolverine*, with limited interest in *X-Force*, *Excalibur* and *X-Factor*.

MARVEL

One of the most talked-about books is *Moon Knight* #55, which features artwork by heavily-hyped Stephen Platt. The guess here is that readers are looking for any hot Marvel artist to stick with.

The \$5.95 price tag hasn't prevented Marvels from becoming a fast seller, either.

The demand for Daredevil has cooled off some from last month, but interest has picked up in Frank Miller/John Romita's *Daredevil: Man Without Fear*.

Readers took above-average interest in the final two issues of *West Coast Avengers*—it wasn't major, but nobody has turned it off completely.

DC

Superman and Batman titles are still DC's strongest sellers (and interest in Superman should increase again when *Steel* #1 and *Superboy*

#1 are released). Interest in *Knightfall* has begun to drop off.

The specific issue collectors are searching out is the underordered *Green Lantern* #46, part of the "Reign of Supermen" story line.

Sandman, which wrapped up its "Inn at the End of the World" storyline in #56, has maintained steady interest. Other Vertigo titles mentioned by retailers were *Hellblazer* and *Shade*; surprisingly, neither *Children's Crusade* nor the related Vertigo annuals received much attention. *Children's Crusade* #1 was pretty hot last month, but buyers don't seem too happy with spending money on Vertigo annuals they really don't want to read.

DARK HORSE

The company's new superhero universe, *Comics Greatest World*, has received lukewarm interest at the retail level. Retailers reported that *X* and *Vortex* received only slight interest compared to limited series such as *Tales of the Jedi* and *Predator: Race War*.

Next Men: Faith picked up some interest, and retailers said *Aliens/Predator* and *Star Wars: Dark Empire* were the best-selling recent back issues from Dark Horse.

MOON KNIGHT #56

Retailers have told us the hottest title out there is the recent back issues of *Moon Knight*—which has since been cancelled by Marvel. If it's dead, why are people looking for it? The pencils in this ish are by one Stephen Platt, The Next Hottest Artist to come out of Marvel. His style

NEW FIND!

reminds a lot of fans of any combination of three of the Image boys—Todd McFarlane, Rob Liefeld and Jim Lee.

Over the past month, the title has zipped in value from \$4 to over \$20 in some areas.





DEFIANT

The news this month was not good for Defiant titles. Most retailers said the company's comics haven't sold well, and nobody reported any interest in current comics or in recent back issues.

IMAGE

As far as collectors are concerned, Image should call itself Todd McFarlane, Inc. Demand for *Spawn* back issues is unrivaled by any other comic, even by the X-titles. More than 90 percent of the retailers surveyed said their customers expressed interest in back issues of *Spawn*. The other Image comic that garnered some interest was *WildC.A.T.S.*, but even that wasn't much. Comics retailers reported slight interest in *Cyberforce* #1 and in *Savage Dragon*.

Check this: Retailers have bombarded the Image offices with calls for *Deathmate Red*. Turns out that the book was resolicited and under-ordered. Most of the *Deathmate* series had print runs of 400,000-500,000; *Red* had a run of around 180,000, and retailers are scrambling to find copies.

MALIBU

Most of the collector interest comes from those looking for early #1 and #2 issues of the Ultraverse. *Prime* #1-#3 and *Mantra* #1 still command the most attention. Recent Ultraverse releases don't seem to be getting much notice.

VALIANT

Interest in Valiant comics has picked up slightly. The demand for *Ninjak* isn't overwhelming, but it's there. Buyers are also taking interest in such titles as *Solar* #10, *X-O Manowar* and *Shadowman*.

BOOK of the month



Image

While it's not surprising that this title has managed to retain a top position in the hearts and minds of fans, thanks in large part to the brilliant art courtesy of Todd McFarlane, the book's continued strength in the *HERO* Price Guide managed to surprise more than a few of the retailers contributing to our monthly survey.

Although new issues of *Spawn* continue to fly off store shelves at a steady clip, the real success of this title in the back-issue department is just now being felt. More than half of the issues listed in this month's price guide managed to stage healthy gains, with the majority of the growth anchored in the early issues.

After polling dozens of *HERO* contributors, the majority feel that this trend will likely continue into 1994 and, with the introduction of both the *Spawn/Batman* and *Violator* mini-series, the additional attention that *Spawn* will likely receive, coupled with a growing inability to find early issues of the book, will combine to make *Spawn* #1-#4 some of the hardest comics to find.



Another interesting trend developing with *Spawn* is the lack of enthusiasm that fans seem to be leveling toward any *Spawn* product that is not fully created by the big T. A closer examination of issues written by industry heavyweights, such as Frank Miller, supports the assertion by many retailers that the only *Spawn* issues drawing heavy interest are those completely developed and executed by McFarlane. Regardless of this fact, *HERO* sees future *Spawn* maintaining this strong activity for many issues to come!



COMIC BOOKS OF THE STARS

THE OTHER D.C.'s DARK KNIGHT:

Patrick Leahy: Senator, Batman

By Steve Darnall



Senator Patrick Leahy has had a busy fourth term: by day, he's been on the Senate floor, debating gun control, health care and the balanced budget amendment.

Recently, however, the Democrat from Vermont has gone Hollywood. A longtime comics fan (he wrote the introduction to the first volume of DC's Dark Knight Archives), the senator recently joined the list of celebrities who've lent their voices to Batman: The Animated Series (the episode, "Showdown," is scheduled to air next fall.)

No, on *The Animated Series* I played a 19th century governor in a flashback of some sort. It was fun to do.

Had you done any acting before this?

No. They were wonderful; they were very good at coaching me on the voice and so on. We'd actually talked about doing a short walk-on in *Batman Returns*, but the Senate schedule [wouldn't allow] the three or four days necessary to go out to California.

Do you remember your first encounter with comic books?

I do. I started reading when I was about four. Of course, it was during [WW2], but there were still Disney comic books: *Mickey Mouse*, *Donald Duck* and all. But the first ones that I'd read were cowboy series and *Batman*. I liked *Superman*, although *Batman* was my favorite. I remember one I had was the first comic book that had both *Batman* and *Superman* [*World's Finest*], and I remember the story very, very well. They were meeting on a cruise ship, and discovered each other's identity and so on, and were chasing diamond thieves, who were hiding the diamonds inside of the bullets of their guns! [laughter]

Do you ever find yourself thinking, "Boy, if we had one of those guys here in Washington..."?

[laughs] The people at DC Comics sent me this wonderful...panel, or series of panels that they drew up just for me. It shows *Batman* in my office. The Capitol's in the background, and he asks me, "This must be really tough work. What do you do to relax?" and I say, "Well, I curl up in bed and read a few *Batman* books. What do you do after fighting crime all day

long?" and he says, "I go back to the Batcave, curl up in a blanket, pull out the Congressional record and find I can go to sleep right away." [laughter]

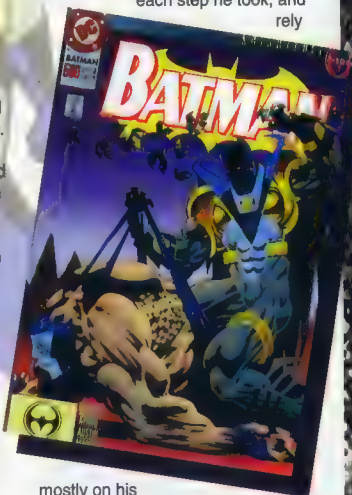
What did you think of Bruce Wayne getting his back broken?

I let the folks at DC know my feelings on that. You know, Jean-Paul is a very interesting character, with his mega-suit and all the things it can do, but that is *not* what I always found appealing with *Batman*. I found him more appealing because, unlike the superheroes who really *couldn't* be damaged, here was somebody who actually had to use his head, plot out each step he took, and rely



I'm anxious to see it, because they've supposedly drawn the character to look like me, and if it works out well, they may do another, and not long ago, my youngest son had a slight walk-on part in *Lois & Clark*! So I think I spent more time watching that, with more care, than any time I've ever been on *Meet The Press* or *Face The Nation*, or anything else.

Were you supposed to be playing yourself?



mostly on his brains and his own physical abilities. My guess is this will evolve back to Bruce Wayne being *Batman*. I compliment the folks at DC in sort of jolting out of formula, both with the death of *Superman* and this with *Batman*, but I think they're going to find that most people want to go back to the original *Batman*. ▲

HERO PRICE GUIDE

The HERO PRICE GUIDE you now hold in your hands is the most interactive and accurate price listing of its kind. Thousands of hours were spent gathering and compiling the expanded data contained within the following 50 pages to deliver a price guide that addresses the needs and concerns of both casual and avid collectors alike.

Nearly 100 different retail locations were polled to obtain the pricing information contained within the HERO guide. The price listings provided by the participating retail locations, along with the information contained within the HERO PRICE GUIDE Fact-Files, have been prepared to give you an honest appraisal of the

current high and low market values of your near-mint comics from sources around the country. Since HERO does not operate, own or have an interest in any type of comic retail business, the HERO PRICE GUIDE is a more accurate reflection of current comic values.

Even though time and effort has gone into making the HERO PRICE GUIDE the most comprehensive and informative valuation listing, please understand that day-to-day changes as well as geographical considerations may slightly alter the value of the comic in your area. Some stores may charge more or less than the prices listed within this guide, although the data in HERO will provide additional information relating to trends and value, levels that provide you with your collection's approximate value as well as the month-to-month direction that certain titles are heading.

If you would like to be a contributor to the HERO PRICE GUIDE, contact Brian Wenberg, HERO, 1920 Highland Ave., #222, Lombard, IL 60148.

Title	1963 Image (1993-Present)	Publisher
Years Published	1 S.Bissette-a, A. Moore-w Mystery Inc.	1.50 40.00 Low Value
Issue Number	1 Gold ed. 2 S.Bissette-a, R. Vietch-w The Fury	25.00 50.00 Low Value Change
Artist/Writer	3 S.Bissette-a, R. Vietch-w Tales of the Uncanny 4 S.Bissette-a, J. Valentino-w Tales from Beyond 5 S.Bissette-a, J. Valentino-w Horus Lord of Light	1.50 2.00 High Value 1.00↓ 1.95↑ High Value Change 1.00↓ 1.95
Additional Info		

TITLE

The name of the comic book.

FACT FILE

Information about the comic including publisher, writer and artist team, cover price and current value.

OVERVIEW

A background of the story line featured in that comic.

HERO RATING

This is the long-range potential of the comic in question, based on info from retailers.

Avengers Annual #10

Publisher: Marvel
Issue No.: #10
Writer: Chris Claremont
Artist: Michael Golden
Inker: Armando Gil
Cover Price: 75¢
Current Low Price: \$10.00
Current High Price: \$12.00

Overview: Some Avengers are taken out by a one woman wrecking crew. First appearance of the X-Men's Rogue.

HERO RATING:

★★★★

**HERO
CONTEST**

H.I. PICK

Rogue is a very popular character in the X-Men, especially since she is in the cartoon. It's surprising that this book isn't worth more than it is. Get this book now before it goes up more.

DEALER PICK

"Yes, she's in the cartoon and yes, it's still affordable. Snag it now!...This is a very undervalued book in my mind. Annuals are typically in much shorter supply than copies of the regular series and Rogue has quietly become a very popular character."

HERO CONTEST #186

You too can have this really cool book if you can tell us what powers Rogue has that are not a part of her natural mutant abilities.

HERO FACT FILE



HERO PICK

What does the HERO research staff think of this comic's potential?

DEALER PICK

What retailers are saying about this title's demand, interest, and long-term value power.

HERO CONTEST

Now it's your turn to score some cool stuff with the only price guide that lets you win the goods you're reading about!

HERO PRICE GUIDE

TITLE PUBLISHER (Date)

1 Artist-a, Writer-w
Info on the comic

LOW HI

1963 Image

(1993-Present)

1	S.Bissette-a, A. Moore-w	1.50	2.50
	Mystery Inc.		
1	Gold ed.	25.00	50.00
1	Platinum	50.00	50.00
2	S.Bissette-a, R. Vietch-w	2.50	2.50
	The Fury		
3	S.Bissette-a, R. Vietch-w	1.50	2.00
	Tales of the Uncanny		
4	S.Bissette-a, J. Valentino-w	1.00	1.95
	Tales from Beyond		
5	S.Bissette-a, J. Valentino-w	1.00	1.95
	Horus Lord of Light		

2093 UNLIMITED

Marvel

(1993-Present)

1		3.95	4.50
2		3.95	3.95

ACTION COMICS

DC Comics

(1938-Present)

251		85.00	85.00
252		700.00	900.00
	1st App. Supergirl		
253		135.00	250.00
254		125.00	275.00
	1st App. Bizzaro		
255		86.00	150.00
256-260		55.00	75.00
261		55.00	75.00
	1st App. X-Kryptonite,		
	1st App. Sreaky the Super Cat		
262		42.00	75.00
263		60.00	75.00
	Origin of Bizzaro World		
264-266		42.00	75.00
267		275.00	350.00
	3rd App. LSH, 1st App. Chameleon Boy,		
	Colossal Boy and Invisible Kid		
268		41.00	50.00
269		41.00	50.00
	1st App. Aqualad		
270		41.00	50.00
271-275		37.00	50.00
276		100.00	125.00
	1st App. Bouncing Boy, Brainiac 5, Phantom		
	Girl, Shrinking Violet, Sun Boy, and Triplicate		
	Girl; Supergirl joins the LSH		
277-282		37.00	50.00
283, 285 LSH		45.00	75.00
284		47.00	47.00
	Mon-El App.		
286-290		23.00	23.00
291-292		15.00	15.00
293		30.00	40.00
	Origin of Comet		
294-299		15.00	25.00
300		17.00	35.00
301-303			
304		10.00	10.00
	1st App. Black Flame		
305-308		10.00	10.00
309		12.00	12.00
	Batman and Robin Cameo		
310-320		10.00	10.00
321-333		7.00	7.00
334 Giant		25.00	50.00
335-340		7.00	7.00
342-346		5.00	5.00
347 Giant		9.00	20.00
348-349		5.00	5.00
350		5.00	5.00
	Batman, Green Arrow, Green Lantern App.		

Avengers Annual #10

H.I. PICK

Publisher: Marvel
Issue No.: #10
Writer: Chris Claremont
Artist: Micheal Golden
Inker: Armando Gil
Cover Price: \$5.00
Current Low Price: \$10.00
Current High Price: \$12.00

Rogue is very popular character in the X-Men, especially since she is in the cartoon. It's surprising that this book isn't worth more than it is. Get this book now before it goes up more.

Overview: Some Avengers are taken out by a one woman wrecking crew. First appearance of the X-Men's Rogue.

HERO RATING:

★★★★

HERO CONTEST

HERO CONTEST #186

You too can have this really cool book if you can tell us what powers Rogue has that are not a part of her natural mutant abilities.

HERO FACT FILE



DEALER PICK

"Yes, she's in the cartoon and yes, it's still affordable. Snag it now!...This is a very undervalued book in my mind. Annuals are typically in much shorter supply than copies of the regular series and Rogue has quietly become a very popular character."

351-359	5.00	5.00	453-470	2.50	3.00
360 Giant	15.00	30.00	471-486	2.00	2.50
361-372	4.00	4.00	487	2.00	2.50
373 Giant	7.00	15.00	1st App. Microwave Man		
374-380	4.00	6.00	488	2.50	5.00
381-418	3.50	6.00	489-499	2.00	2.50
419			500	2.50	5.00
1st App. Human Target			501-502	2.00	2.50
420	3.50	6.00	503-520	1.50	2.00
421	4.00	5.00	521	1.50	2.00
1st App. Captain Strong			1st App. The Vixen		
422-423	4.00	5.00	522-532	1.50	2.00
424	3.50	6.00	533-535	1.00	2.00
425 Adams art	5.00	10.00	536	1.00	2.00
426-430	3.00	3.00	New Teen Titans Cameo		
431-436 J.Aparo-a	2.50	2.50	537-545	1.00	2.00
437 J.Aparo-a	5.00	5.00	546	1.00	2.00
Giant size			JiLa and New Teen Titans App.		
438-439 J.Aparo-a	2.50	2.50	547-551	1.00	2.00
440-441 J.Aparo-a	5.00	5.00	552-553	5.00	9.00
1st Mike Grell art on Green Arrow			Animal Man App.		
442 J.Aparo-a	2.50	2.50	554	1.00	1.75
443 J.Aparo-a	4.00	4.00	555-559	1.00	1.25
Giant size			560	1.00	2.00
444-445 J.Aparo-a	2.50	3.00	561-581	1.00	1.25
446 J.Aparo-a	3.00	5.00	582	1.00	2.00
447-452 J.Aparo-a	2.50	3.00	583 A.Moore-w	6.00	13.00
			584-585 J.Byrne-a/w	2.00	3.00
			New Teen Titans App.		
			586 J.Byrne-a/w	1.50	2.00
			587-592 J.Byrne-a/w	1.00	1.50
			593-597 J.Byrne-a/w	1.50	2.00
			598 J.Byrne-a/w	1.50	3.50
			1st App. Checkmate		
			599	1.50	2.00
			600	3.00	6.50
			601-642	1.00	2.00
			Weekly issues		
			643 G.Perez-a	2.00	2.00
			644-648 G.Perez-a	1.50	2.00
			649 G.Perez-a	2.00	2.00
			650 G.Perez-a	1.50	2.00
			Lobo Cameo		
			650-652 G.Perez-a	1.50	2.00
			653-658	1.50	2.00
			659	1.50	3.00
			660	1.50	2.00
			Death of Lex Luthor		
			661	1.50	2.00
			662	1.50	2.00
			Clark Kent reveals secret ID to Lois Lane		
			663-673	1.50	2.00
			674	2.00	3.00



675	Deathstroke Cameo	2.00	3.00
676-677		2.00	4.00
678		1.75	2.00
679-682		1.50	2.00
683		5.00	8.00
	Doomsday cameo	1.50	2.00
683 2nd and 3rd print		3.00	8.00
684 Doomsday		2.00†	3.00†
685	Funeral for a Friend		
686	Funeral for a Friend	1.50	5.00
687		2.00	2.00
	Eradicator App., Newsstand		
687 Direct		2.50	3.50
688		2.50	3.50
689		1.50	3.00
690-693		1.50	3.00
694		1.50	1.50
Annual 1 A.Adams-a		5.00	6.00
Annual 2		2.50	3.50
	1st App. Eradicator in original form; J.Orday,G.Perez,M.Mignola,C.Swan-a, J.Orday,G.Perez,R.Stern-w		
Annual 3		2.50	3.50
Armageddon 2001			
Annual 4		2.50	3.50
Eclipse			

ACTS OF VENGEANCE GHOST RIDER - WOLVERINE

Marvel
(1993)

1 M.Texeira-a,H.Mackie-w	6.95	6.95
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ADVENTURE COMICS

DC Comics
(1938-1983)

275		100.00	100.00
276-280		45.00	45.00
281		36.00	36.00
282		93.00	93.00
	Legion of Super-Heroes App.		
283		62.00	62.00
	Introduction of Phantom Zone		
284		35.00	35.00
285		60.00	60.00
286		50.00	50.00
287-289		30.00	30.00
290		84.00	84.00
	LSH App.		
291-292		29.00	29.00
293		54.00	54.00
294		59.00	59.00
295-298		27.00	30.00
299		30.00	30.00
	1st Gold Kryptonite		
300		250.00	350.00
	Legion series begins, Mon-El leaves Phantom Zone and joins		
301		72.00	100.00
	Origin of Bouncing Boy		
302		44.00	70.00
303		44.00	70.00
	1st App. Matter Eater Lad		
304		44.00	70.00
	Death of Lightning Lad		
305		44.00	70.00
306		36.00	50.00
	1st App. Legion of Substitute Heroes		
307		36.00	50.00
	1st App. Element Lad		
308		36.00	50.00
	1st App. Lightning Lass		
309-310		36.00	50.00
311-316		26.00	35.00
317		26.00	35.00
	1st App. Dream Girl		
318-320		26.00	35.00
321		20.00	20.00
	1st App. Time Trapper		
322-326		17.00	17.00
327		17.00	17.00
	1st App. Lone Wolf later to become Timber Wolf		
328-330		17.00	17.00
331-339		14.00	14.00
340		14.00	14.00
	1st App. Computo		
341		10.00	10.00
	Triplecat Girl becomes Duo Damsel		
342-345		8.00	8.00
346		12.00	15.00
	1st App. Ferro Lad, Karate Kid, Princess Projectra and Nemesis Kid, become		



new members

347		8.00	8.00
348		8.00	8.00
	1st App. Dr. Regulus		
349		8.00	8.00
	1st App. Universo and Rond Vidar		
350		8.00	8.00
351		8.00	8.00
	1st App. White Witch		
352		7.00	7.00
353		13.00	13.00
	Death of Ferro Lad		
354-380		7.00	7.00
361-364		6.00	6.00
365		6.00	6.00
	1st App. Shadow Lass		
366-368		6.00	6.00
369		6.00	6.00
	1st App. Mordru		
370		6.00	6.00
371		5.00	5.00
	1st App. Chemical King		
372-374		5.00	5.00
375		5.00	5.00
	1st App. The Wanderers		
376-379		5.00	5.00
380		5.00	5.00
	LSH series ends		
381-389		2.00	2.00
	Supergirl begins		
390		5.00	5.00
	Giant size		
391-403		2.00	2.00
403		5.50	5.50
	Giant size		
404-410		2.00	2.00
411		1.00	1.00
412		3.00	3.00
	Reprint of Animal Man from Stange Adventures 180		
413-466		1.00	1.50
467-468		3.00	3.00
469-490		1.00	1.50

ADVENTURES OF CAPTAIN AMERICA

Marvel
(1991-1992)

1 K.Maguire-a	5.00	6.00
2-4	4.00	5.00

ADVENTURES OF SUPERMAN

DC Comics
(1987-Present)

Formerly Superman		
424 J.Orday-a	2.00	2.00
425 J.Orday-a	1.00	1.75
426-431 J.Orday-a	1.50	1.75
432 J.Orday-a	1.50	1.75
	1st App. Jose Delgado (Gangbuster)	
433-449 J.Orday-a	1.50	1.75
450-462	1.50	2.50
463	2.00	4.00
	Superman/Flash race	
464	1.50	2.00
	Lobo App.	
465	1.50	1.50
466	2.00†	5.00†
	1st App. Hank Henshaw, later to be the	

HERO PRICE GUIDE

Cyborg Superman

467		1.50	2.00
468-471		1.50	1.50
472-473		1.50	2.00
474-479		1.50	1.50
480		1.50	2.00
481-485		1.50	1.50
485-487		1.25	1.50
488-489		1.50	2.00
490-495		2.00	3.00
496		4.00	8.00
	Doomsday cameo		
496 2nd print		1.25	2.00
497		5.00	10.00
	Doomsday App.		
497 2nd print		1.25	3.00
498		3.00	5.00†
	Funeral for a Friend		
498 2nd print		1.25	1.50
499		1.25	4.00
	Funeral		
500 Orday-a		3.00	8.00
	1st App. New Superboy, Cyborg Superman, Eradicator as Superman, and Steel without armor, newsstand ed.		
500 Bagged direct ed.		3.50	5.00
500 Platinum ed.		75.00	150.00
501		1.50	2.50
	Superboy App.		
501 Direct ed.		1.95	1.95
502-504		1.50	2.50
505		2.00†	6.00†
505 Direct ed.		2.50†	3.50†
506-508		1.50	1.50
Annual 1		2.00	3.00
Annual 2 J.Byrne-a		2.50	4.00
Annual 3		2.50	3.00
	Legion '90 App.		
Annual 4		2.50	3.00
	Armageddon 2001		
Annual 5		2.50	2.50
Eclipse			

ADVENTURES OF THE FLY

Archie
(1959-1965)

1 J.Kirby-a, J.Simon-w	300.00	450.00
2 J.Kirby-a, J.Simon-w	170.00	250.00
3 J.Davis-a	100.00	150.00
4 N.Adams-a	70.00	100.00
5-8	50.00	60.00
7	50.00	60.00
	Black Hood App.	
8	50.00	60.00
9	50.00	60.00
	1st App. Cat Girl	
10	50.00	60.00
11-13	25.00	40.00
14	45.00	60.00
	1st App. Fly Girl	
15-20	25.00	35.00
21-30	22.00	30.00
31	25.00	35.00
	Black Hood, Captain Comet and Shield App.	

ADVENTURES OF THE JAGUAR

Archie
(1961-1963)

1	95.00	150.00
2	48.00	75.00
3	48.00	75.00
4-6	32.00	50.00
7-15	22.00	50.00

AGE OF REPTILES

Dark Horse
(1993-Present)

1	2.50	2.50
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AGENT THREE ZERO

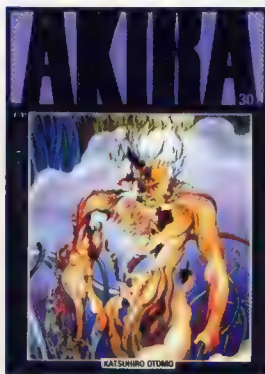
Galaxinovels
(1993)

1 Various-a	3.95	3.95
1 Limited ed.	10.00	10.00

HERO PRICE GUIDE

AKIRA Epic/Marvel (1988-Present)

1	10.00	15.00
1 2nd print	3.50	5.00
2	8.00	14.00
2 2nd print	3.50	5.00
3-5	8.00	10.00
6	4.00	8.00
7-36	4.00	5.00



ALION LEGION Epic/Marvel (1984-1987)

1-20	1.50	2.00
2nd Series (1987-1990)		
1-18 L.Stroman-a	1.25	1.50
Jugger Grimrod	6.00	6.00

ALION LEGION: BINARY DEEP Epic/Marvel (1993)

1	3.50	3.50
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ALION LEGION: ON THE EDGE Epic/Marvel (1990-1991)

1-3 L.Stroman-a	4.50	4.50
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ALION LEGION: TENANTS OF HELL Epic/Marvel (1991)

1-2 L.Stroman-a	4.50	4.50
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ALIENS Dark Horse (1988-1989)

1 M.Nelson-a	25.00	33.00
1 2nd print	3.00	8.00
1 3-6 print	2.00	3.00
2	15.00	25.00
2 2nd print	3.00	5.00
3	10.00	13.00
4	6.00	8.00
5	5.50	7.00
6	7.00	10.00
3-6 2nd print	2.00	3.00
Mini comic 1	7.50	10.00
From Aliens portfolio		
Volume 2		
1	4.95	10.00
1 2nd print	2.50	3.00
2-4	4.75	6.00
2 2nd print	2.00	3.00

ALIENS 3 Dark Horse (1992)

1	2.50	4.00
2-3	1.00	3.50

ALIENS: COLONIAL MARINES Dark Horse (1993-Present)

1-4	2.50	4.00
5-7	2.50	2.50

ALIENS: EARTH WAR Dark Horse (1990)

1 S.Kieth-a	5.00	11.00
1 2nd print	2.50	3.00
2	4.00	5.00
3-4	2.50	5.00

ALIENS: GENOCIDE Dark Horse (1991-1992)

1	3.00	4.00
2-4	3.00	3.50

ALIENS: HIVE Dark Horse (1992)

1-4 K.Jones-a	3.00	4.00
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ALIENS/PREDATOR: DEADLIEST OF THE SPECIES Dark Horse (1993-Present)

1	2.50	3.00
1 Platinum ed.	35.00↓	50.00↓
2-3	2.50	2.50

ALIENS LABYRINTH Dark Horse (1993-Present)

1-3	2.50	2.50
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ALIENS SALVATION Dark Horse (1993-Present)

1 M.Mingola-a, D.Gibbons-w	4.95	4.95
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ALIENS: TRIBES Dark Horse (1993)

1 D.Dorman-a	11.95	11.95
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ALIENS VS. PREDATOR Dark Horse (1990)

0	10.00	15.00
1	8.00	15.00
1 2nd print	2.50	5.00
2	6.00	9.00↑
3	6.00	10.00↑
4	5.00	6.00
2-4 2nd print	2.50	3.00

ALL STAR SQUADRON DC Comics (1981-1987)

1-24	1.00	1.00
25	1.00	1.00
1st App. Infinity Inc.		
26-48	1.00	1.00
47 T.McFarlane-a	1.00	1.00
48-67	1.00	1.00

ALL-STAR WESTERN DC Comics (1970-1972)

1	10.00	15.00
2-8	4.00	8.00
9	6.50	10.00
10	42.00	60.00
Jonah Hex begins		
11	12.00	20.00

ALPHA FLIGHT Marvel (1983-Present)

1 J.Byrne-a/w	3.00↓	4.00↓
Aurora, Guardian, Puck, Marina, Northstar, Sasquatch, Shaman and Snowbird start		



2-11	2.00	3.00
12	2.00	3.50
Death of Guardian		
13	4.00	8.00↓
Wolverine App.		
14-16	1.50	2.00
17	3.00	5.50
Wolverine App.		
18-28	1.50	2.00
John Byrne-a/w ends		
29-31 M.Mignola-a	1.30	1.50
32 M.Mignola-a	2.00	2.95
33-34 M.Mignola-a	3.00	4.25
35-49	1.30	1.50
50	1.50	2.00
51 Jim Lee-a	4.00↓	5.25↓
52 J.Byrne-a	4.00↓	5.00
53 Jim Lee-a	3.00↓	5.00↓
54 W.Portacio-a	1.30	1.50
55-62 Jim Lee-a	2.00↓	3.00
63	1.00	1.50
64 Jim Lee-a	1.00	2.50
65-69 Jim Lee-a	1.00	1.50
70-74	1.50	2.00
75	2.00	3.00
76-86	1.50	2.00
87-90	3.00	5.00
Wolverine App.		
91-105	1.75	2.00
106	5.00	6.00↓
106 2nd print	1.95	2.00
107-109	2.00	3.25
110-127	1.75	1.75
Annual 1	1.75	2.00
Annual 2	1.25	1.25
Special 1	2.50	3.50

AMAZING ADULT FANTASY Marvel (1961-1962)

7 S.Ditko-a	200.00	220.00
8	180.00	190.00
9-13	140.00	150.00
14	170.00	180.00

AMAZING ADVENTURES Marvel (1970-1976)

1 J.Kirby-a	14.00	20.00
2-4 J.Kirby-a	8.00	10.00
5-8 N.Adams-a	8.00	10.00
9-10	5.00	6.00
11	12.00	15.00
Beast solo story		
12-17	8.00	12.00
Beast		
18	11.00	14.00
19-39	3.50	4.00

AMAZING FANTASY Marvel (1962)

15 S.Ditko-a, S.Lee-w	6700.00/9000.00↑
1st App. Spider-Man	

AMAZING SPIDER-MAN

Marvel
(1963-Present)

1 S.Ditko-a starts	6500.00/8000.00	
1st App. Chameleon, FF App.		
1	70.00	80.00
Gold records reprint		
2	1700.00/1800.00	
1st App. Vulture and Terrible Tinkers		
3	970.00/1750.00	
1st App. Doctor Octopus, Human Torch cameo, Dr. Doom and Antman App.		
4	725.00	850.00
1st App. Sandman, Betty Brant, and Liz Allen		
5	650.00	850.00
Dr. Doom App.		
6	650.00	700.00
1st App. Lizard		
7	450.00	500.00
8	450.00	500.00
Fantastic Four App.		
9	480.00	500.00
1st App. Electro		
10	420.00	500.00
1st App. Big Man and The Enforcers		
11	260.00	300.00
1st App. Bennett Brant		
12	260.00	300.00
13	330.00	350.00
1st App. Mysterio		
14	860.00	900.00
1st App. Green Goblin		
15	270.00	300.00
1st App. Kraven The Hunter		
16	190.00	300.00
Daredevil App.		
17	360.00	450.00
Green Goblin		
18	180.00	200.00
1st App. Ned Leeds, Fantastic Four backup story		
19	180.00	200.00
20	210.00	250.00
1st App. Scorpion		
21	150.00	200.00
1st App. The Beetle		
22	140.00	200.00
1st App. Princess Python		
23	230.00	275.00
Green Goblin		
24	120.00	175.00
25	150.00	160.00
1st App. Mary Jane		
26	180.00	225.00
27	160.00	225.00
Green Goblin App.		
28	190.00	300.00
1st App. Molten Man		
29	120.00	150.00
30	90.00	150.00
1st App. Harry Osborn		
32	90.00	150.00
33	80.00	125.00
34-35	90.00	100.00
36	90.00	100.00
1st App. The Looter		
37	85.00	100.00
38	90.00	100.00
S.Ditko-a ends		
Green Goblin App.		
40 J.Romita-a starts		
Green Goblin App.		
41	60.00	75.00
1st App. Rhino		
42	55.00	120.00
43-46	50.00	70.00
47	40.00	80.00
48	40.00	50.00
49	40.00	65.00
50	225.00	300.00
1st App. The Kingpin		
51	75.00	90.00
52-56	30.00	37.00
57-60	28.00	35.00
61-62	25.00	32.00
63	25.00	40.00
64	25.00	32.00
65	25.00	45.00
66-73	25.00	32.00
74	25.00	40.00
75-77	20.00	30.00
78	20.00	45.00
79-87 J.Romita-a ends		
88-89	20.00	30.00
90 G.Kane-a	35.00	40.00

Death of Captain Stacy

91-92 G.Kane-a	20.00	30.00
93 J.Romita-a	20.00	30.00
94 J.Romita-a	35.00	45.00
95 J.Romita-a	20.00	25.00
96-97 G.Kane-a	50.00	60.00
Green Goblin App.		
98 G.Kane-a	59.00	60.00
Green Goblin App.		
99 G.Kane-a	24.00	30.00
100 J.Romita-a	110.00	125.00
101 J.Romita-a	100.00	175.00
1st App. Morbius		
101 2nd print	3.00	3.50
102 J.Romita-a	85.00	135.00
Morbius App.		
103-104 G.Kane-a	15.00	20.00
105 G.Kane-a	15.00	20.00
106-107 J.Romita-a	15.00	20.00
108 J.Romita-a	15.00	20.00
1st App. Sha-Shan		
109-112 J.Romita-a	15.00	20.00
113 J.Romita-a	15.00	23.00
1st App. Hammerhead		
114-118 J.Romita-a	15.00	22.00
119 J.Romita-a	24.00	28.00
120 G.Kane-a	24.00	28.00
Hulk App.		
121 G.Kane-a	75.00	100.00
Death of Gwen Stacy		
122 G.Kane-a	85.00	150.00
Death of Green Goblin		
123 G.Kane-a	16.00	18.00
124 G.Kane-a	16.00	22.00
1st App. Man-Wolf		
125	16.00	20.00
126	18.00	20.00
127-128 J.Romita-a	18.00	20.00
129 R.Andru-a	200.00	250.00
1st App. Jackal and The Punisher		
130-131	10.00	17.00
132 G.Kane-a	15.00	17.00
133 J.Romita-a	15.00	20.00
134 J.Romita-a	20.00	35.00
Punisher App.		
135 J.Romita-a	50.00	75.00
Punisher App.		
136 J.Romita-a	17.00	25.00
Reappearance of Green Goblin		
137 G.Kane-a	20.00	24.00
138-139	10.00	13.00
140	10.00	13.00
1st App. Glory Grant		
142	10.00	13.00
143	10.00	13.00
1st App. Cyclone		
144	10.00	15.00
145	10.00	15.00
146	10.00	13.00
147	10.00	13.00
148	10.00	14.00
149-150	10.00	13.00
151-155	10.00	12.00
156	10.00	12.00
157-160	10.00	12.00
161	10.00	17.00
Nightcrawler App., Punisher Cameo		
162	20.00	28.00
Punisher App.		



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163-166	7.00	10.00
167	7.00	14.00
1st App. Will O' The Wisp		
168-170	7.00	10.00
171	7.00	11.00
172-173	7.00	10.00
174	15.00	21.00
175	15.00	21.00
Punisher App.		
176-180	12.00	15.00
181	5.00	7.00
182-185	5.00	7.00
186	7.00	9.00
187	7.00	9.00
188	7.00	8.00
189 J.Byrne-a	7.00	9.00
190 J.Byrne-a	5.00	9.00
191-193	5.00	7.00
194	9.00	10.00
1st App. Black Cat		
195-199	5.00	7.00
200	12.00	18.00
201-202	15.00	22.00
203-208	5.00	7.00
209	8.00	9.00
1st App. Calypso		
210	5.00	7.00
1st App. Madame Web		
211	5.00	7.00
212	5.00	7.00
1st App. Hydro Man		
213-235 J.Romita Jr.-a	5.00	7.00
236 J.Romita Jr.-a	5.00	7.00
Tarantula dies		
237 B.Hall-a	5.00	7.00
238 J.Romita Jr.-a	45.00	56.00
1st App. Hobgoblin		
239	30.00	33.00
240	6.00	7.00
241	5.00	7.00
242-243	5.00	6.00
244	8.00	10.00
Hobgoblin cameo		
245	8.00	12.00
246	5.00	8.00
247	6.00	7.00
248	5.00	6.00
249-250 J.Romita Jr.-a ends	7.00	12.00
251	12.00	14.00
252	16.00	22.00
Spider's new costume, later to be Venom		
253	7.00	9.00
1st App. Of The Rose		
254	6.00	7.00
255	4.00	6.00
256	6.00	8.00
1st App. Puma		
257	8.00	9.00
258 Hobgoblin	10.00	13.00
259	12.00	15.00
Spider back to old costume		
260-261	10.00	11.00
262	7.00	8.00
263-264	4.00	5.00
265	8.00	15.00
1st App. Silver Sable		
265 2nd print	2.00	2.50
266-273	4.00	5.00
274	6.00	8.00
275	8.00	14.00
Origin of Spider-Man		
276	5.00	8.00
277	4.00	5.00
278	4.00	5.00
279-280	3.00	4.00
281	10.00	11.00
282	3.00	4.00
283	3.00	4.00
284	8.00	10.00
Punisher App.		
285	10.00	20.00
Punisher App.		
286	5.00	10.00
287	5.00	9.00
288	6.00	9.00

HERO PRICE GUIDE

289	15.00	25.00
290-291	3.00	4.00
292	4.00	5.00
293	6.00	10.00
294	5.00	10.00
295	4.00	6.00
296-297	5.00	6.00
298 T. McFarlane-a starts	25.00	40.00
1st Venom without costume		
299	20.00	40.00
1st App. Venom with costume		
300	30.00	50.00
1st full App. Venom		
301	12.00	20.00
302-303	10.00	18.00
304-305	9.00	16.00
306	8.00	18.00
307-308	7.50	18.00
309-311	7.00	18.00
312	12.00	20.00
Hobgoblin vs. Green Goblin		
313	7.00	17.00
314	7.00	15.00
315-317	10.00	18.00
Venom App.		
318	7.00	10.00
319	7.50	10.00
320	10.00	6.00
321	7.00	8.00
322-323	6.00	8.00
324 E. Larsen-a	6.00	17.00
Sabretooth App.		
325 T. McFarlane-a ends	6.00	12.00
326	4.50	5.00
327 E. Larsen-a	4.00	5.00
328 T. McFarlane-a	6.00	8.00
Hulk App., last Hulk by McFarlane		
329 E. Larsen-a starts	4.50	5.00
330-331	4.00	5.00
332	2.50	8.00
Venom App.		
333	2.50	12.00
Venom App.		
334-335	2.50	5.00
336	2.50	4.00
337	4.00	5.00
338	3.00	5.00
339	3.00	4.00
340-343	3.00	3.50
344	7.00	15.00
1st Cletus Kasady; later to be Carnage		
345	10.00	20.00
Cletus Kasady, Venom		
346-347	5.00	8.00
Venom App.		
348	2.50	4.00
349	2.50	2.50
350 E. Larsen-a ends	3.00	4.00
351-352 M. Bagley-a starts	2.50	3.00
353	3.00	4.00
354	2.00	3.00
355-357	2.50	4.00
358	2.00	2.50
359	2.50	7.00
360	6.00	8.00
Carnage cameo		
361	8.00	18.00
1st Full App. Carnage		
361 2nd print	2.00	7.50
362	5.00	12.00
Venom and Carnage		
362 2nd print	1.50	6.00
363	3.00	10.00
Venom and Carnage		
364	1.50	2.00
365	4.00	10.00
Hologram cover		
366-373	1.50	2.00
374	1.25	1.50
375	2.75	7.00
Holo-grafx cover, Venom		
376	1.25	1.50
377-383	1.25	2.00
384-385	1.25	1.25
Annual 1 S. Ditko-a	250.00	400.00

1st App. Sinister Six		
Annual 2 S. Ditko-a	100.00	150.00
Doctor Strange story		
Special 3	40.00	50.00
Special 4	38.00	50.00
Special 5	48.00	48.00
1st App. Peter Parker's parents		
Special 6-7	20.00	20.00
Special 8	16.00	16.00
King-Size 9	20.00	20.00
Annual 10-12	8.00	8.00
Annual 13-14	10.00	10.00
Annual 15 M. Miller-a	15.00	20.00
Punisher App.		
Annual 16-20	5.00	5.00
Annual 21	7.00	10.00
Wedding of Peter and Mary Jane		
Annual 22	6.00	9.00
Annual 23	5.00	5.00
Annual 24	4.00	4.00
Annual 25	4.00	8.00
1st Solo Venom		
Annual 26	4.00	4.00
Chaos in Calgary	1.50	1.50
Double Trouble	2.00	3.00
1st print		
Double Trouble	1.50	2.00
2nd print		
Hit and Run	1.50	3.00
1st print		
Hit and Run	1.50	2.00
2nd print		
Skating on Thin Ice 1st print	1.50	5.00
Skating on Thin Ice 2nd print	1.50	2.00
Trial of Venom	15.00	25.00

ANIMAL MAN

DC Comics

(1968-Present)

1 G. Morrison-w	15.00	18.00
Bolland covers start		
2	10.00	13.00
Superman Cameo		
3	6.00	7.00
4	6.00	7.00
5	4.00	13.00
6,8	4.00	5.00
7,9	4.00	4.00
10	4.00	7.00
11-21	2.50	4.00
21-24		
25	2.00	4.00
Inferior Five App.		
26	2.00	4.00
Grant Morrison App.		
27-49	2.00	4.00
50	2.00	4.00
51-65	2.00	2.00
Annual 1	3.50	3.50

ANTHRO

DC Comics

(1968-1969)

1	30.00	30.00
2-6	15.00	16.00

ANYTHING GOES

Fantagraphics

(1986-1987)

1	3.50	3.50
2-4	2.00	2.00
5	4.00	4.00
6	2.00	2.00

APPLESEED

Eclipse

(1988-1991)

Book I		
1	11.00	20.00
2-4	2.50	10.00
Book II		
1-5	2.50	4.00
Book III		
1-4	2.50	4.00
5	3.50	4.00
Book IV		
1-4	3.50	4.00

AQUAMAN

DC Comics

(1962-1978)

1 N. Cardy-a	285.00	285.00
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1st App. Quisp		
2 N. Cardy-a	120.00	120.00
3-5 N. Cardy-a	85.00	85.00
6-10 N. Cardy-a	55.00	55.00
11 N. Cardy-a	38.00	38.00
1st App. Mera		
12-17 N. Cardy-a	38.00	38.00
18	38.00	38.00
Aquaman marries Mera		
19-20 N. Cardy-a	38.00	38.00
21-28 N. Cardy-a	25.00	25.00
29 N. Cardy-a	25.00	25.00
1st App. Ocean Master		
30-32 N. Cardy-a N. Cardy-a	25.00	25.00
33 N. Cardy-a	40.00	40.00
1st App. Aqua-Girl		
34 N. Cardy-a	25.00	25.00
35-40	25.00	25.00
41 J. Aparo-a	10.00	10.00
42-47 J. Aparo-a	10.00	10.00
48 J. Aparo-a	16.00	16.00
49 J. Aparo-a	10.00	10.00
50-52 J. Aparo-a	22.00	22.00
Deadman by Neal Adams		
53-55 J. Aparo-a	6.50	6.50
56 J. Aparo-a	6.50	6.50
1st App. Crusader		
57-63	4.00	4.00
2nd series (1991-1992)		
1	1.50	2.75
2-5	1.50	1.75
6-13	1.25	1.25
Special 1	2.00	2.00
Limited Series (1986)		
1 New costume	3.50	5.00
2-4	2.50	2.50
Limited Series, Time and Tide (1993-Present)		
1-2 P. David-w	1.50	1.50



ARCHER & ARMSTRONG

Valiant

(1992-Present)

0 B.W. Smith-a	6.00	12.00
0 Gold logo	45.00	60.00
1 B.W. Smith-a Starts	5.00	11.00
2	6.50	18.00
Turok App.		
3	3.00	5.00
4	3.75	6.00
5	3.00	5.00
6	3.00	5.00
7	3.00	4.00
8	3.00	8.00
9	2.50	3.50
10	2.50	3.00
11	2.00	2.50
12 B.W. Smith-a ends	2.50	2.50
13-20	2.50	2.50

ARMAGEDDON: 2001

DC Comics

(1991)

1 D. Jurgens-a	4.50	5.00
1 2nd print	2.00	2.00
1 3rd print	2.00	2.00
2 D. Jurgens-a	2.50	3.00

ARMAGEDDON: ALIEN AGENDA

DC Comics
(1991-1992)

1-4 1.00 1.50

ARMAGEDDON: INFERNO

DC Comics
(1992)

1-4 1.00 1.50

ARMOR

Continuity
(1986-1992)

1-18 2.00 2.00

2nd Series (1993-Present)

1-6 2.50 2.50

AIRLIGHT GARAGE, THE

Epic/Marvel
(1993)

1-4 Moebius-a 2.50 2.50

Reprints of Graphic Novels

ASTONISHING TALES

Marvel
(1970-1975)

1 22.00 25.00

2 10.00 12.00

3-6 10.00 15.00

7-8 10.00 10.00

9 3.50 5.00

10 5.00 7.50

11 5.00 7.00

12 N.Adams-a 6.50 10.00

Man-Thing

13-24 3.00 5.00

25 60.00 95.00

1st Deathlok App.

26 15.00 66.00

27-30 15.00 25.00

31 10.00 22.00

32 10.00 20.00

33 10.00 22.00

34-36 10.00 20.00

ATOM AND THE HAWKMAN

DC Comics
(1968-1969)

39-45 15.00 15.00

ATOM, THE

DC Comics
(1962-1968)

1 540.00 700.00

1st App. Plant-Master and Maya

2 175.00 185.00

3 120.00 125.00

1st App. Chronos

4-5 75.00 80.00

6 65.00 65.00

7 150.00 150.00

Hawkman App.

8-10 65.00 65.00

11-15 44.00 44.00

16-20 30.00 30.00

21-28 21.00 21.00

29 75.00 80.00

1st solo G.A. Atom since the 40s

30 30.00 30.00

31-35 20.00 20.00

36 30.00 30.00

G.A. Atom

37-38 20.00 20.00

AV IN 3-D

Aardvark-Vanaheim
(1984)

1 4.00 6.00

Flaming Carrot, Cerebus

AVENGERS

Marvel
(1963-Present)

1 J.Kirby-a starts 1200.00 1500.00

Origin and 1st App., Ant Man, Hulk,

Iron Man, Thor and Wasp start

2 350.00 500.00

Hulk leaves Avengers

3 241.00 350.00

Sub-Mariner

4 595.00 750.00

1st App. of Capt. America since



the 50s

5 Hulk 145.00 200.00

6 120.00 150.00

1st App. The Masters of Evil

7-8 100.00 150.00

1st App. Kang

9 126.00 175.00

1st App. of Wonder Man

10 105.00 150.00

Hercules App.

11 121.00 200.00

Spider-Man App.

12 35.00 55.00

13-15 76.00 100.00

16 76.00 100.00

Hawkeye, Quicksilver and Scarlet Witch join

17 54.00 60.00

18 45.00 55.00

19 55.00 60.00

1st App. Swordsman

20 30.00 35.00

21 32.00 35.00

22 20.00 30.00

23 25.00 35.00

24-25 J.Kirby-a ends 24.00 35.00

26-27 D.Heck-a 24.00 35.00

28 J.Kirby-a

Giant-Man becomes Goliath

29-30 24.00 35.00

31 D.Heck-a 19.00 20.00

32 D.Heck-a 19.00 35.00

33-40 D.Heck-a 19.00 19.00

41-43 J.Buscema-a 15.00 20.00

44 J.Buscema-a 15.00 20.00

1st App. Red Guardian

45-46 J.Buscema-a 15.00 20.00

47 J.Buscema-a 15.00 30.00

Magneto App.

48 15.00 35.00

1st App. new Black Knight

49-51 J.Buscema-a 15.00 20.00

52 J.Buscema-a 15.00 25.00

Black Panther joins, 1st App. Grim Reaper

53 J.Buscema-a 17.00 35.00

X-Men App.

54-56 J.Buscema-a 15.00 20.00

57 J.Buscema-a 38.00 40.00

1st App. of Vision

58 J.Buscema-a 40.00 41.00

59 J.Buscema-a 14.00 30.00

1st App. Yellowjacket

60-65 14.00 20.00

66 B.W.Smith-a 16.00 20.00

67 B.W.Smith-a 15.00 20.00

68-70 9.00 20.00

71 14.00 30.00

1st App. Invaders, 1st App. Nighthawk,

Black Knight joins

72-79 11.00 20.00

80 J.Buscema-a 11.00 20.00

1st App. Red Wolf

81-82 J.Buscema-a

83 J.Buscema-a

1st App. Liberators

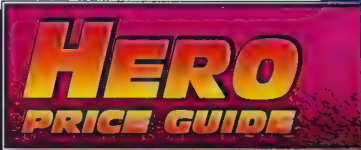
84-86 J.Buscema-a 11.00 20.00

87 22.00 35.00

Origin of Black Panther

88-91 11.00 20.00

92 9.00 20.00



93 N.Adams-a 30.00 40.00

Giant-size

94-96 N.Adams-a 25.00 25.00

97 J.Buscema-a 10.00 20.00

1st Modern App. of Golden age characters

Angel, Blazing Skull, Fin and Vision

98-99 30.00 23.00

100 B.W.Smith-a 25.00 41.00

App. of every Avenger to this point

101-106 6.00 10.00

107 J.Starlin-a 10.00 11.00

108-109 6.00 10.00

110-111 15.00 16.00

X-Men App.

112 10.00 11.00

1st App. Mantis

113-115 5.50 10.00

116-118 5.50 15.00

Defenders and Silver Surfer App.

119-124 5.50 10.00

125 16.00 20.00

Thanos App.

126-130 5.50 5.50

131-140 6.00 6.00

141-143 3.00 6.00

144 3.00 6.00

1st App. Helicat

145-149 3.00 6.00

150 J.Kirby-a 3.00 6.00

New team

151 3.00 3.00

Wonderman returns with new costume

152-163 3.00 3.00

164-166 J.Byrne-a 2.50 6.00

167-175 2.50 4.00

176 2.50 6.00

177-180 2.50 4.00

181 J.Byrne-a

New team

182 J.Byrne-a 2.50 4.00

183 J.Byrne-a 2.50 4.00

Ms. Marvel joins

184-191 J.Byrne-a 2.50 4.00

192-194 1.00 2.50

195 1.00 2.50

1st App. Taskmaster

196-199 1.00 2.50

200 1.50 2.50

201-210 1.00 1.50

211 1.00 1.50

New team

212-213 1.00 1.50

214 1.00 2.50

Ghost Rider

215-220 1.00 1.50

221 1.00 1.50

Hawkeye and She-Hulk join

222-226 1.00 1.50

227 1.00 1.50

Cap. Marvel (female) joins

228-231 1.00 1.50

232 1.00 1.50

Starfox joins

233-262 1.00 1.50

263 5.00 10.00

1st App. of X-Factor

264-289 1.00 1.50

300-301 2.00 2.00

302 2.00 2.00

New Quasar App.

303-319 2.00 2.00

320-324 2.00 2.00

Alpha Flight App.

325 2.00 2.00

326 2.00 2.00

1st App. Rage

327 2.00 2.00

328 2.00 2.00

Origin of Rage

239-343 2.00 2.00

344-346 1.00 1.50

347 2.00 2.00

348-349 1.00 1.50

350 3.00 3.00

Starjammers App.

HERO PRICE GUIDE

351-359	1.00	1.50
360	2.50	4.00
361-365	1.25	1.25
368	3.95	3.95
367-368	1.25	1.25
369	1.25	3.00
370	1.25	1.25
Annual 6	4.00	4.00
Annual 7	15.00	25.00

Thanos App., Warlock dies		
Annual 8	4.00	5.00
Annual 9	4.00	4.00
Annual 10	7.00	12.00
1st App. Rogue and Madelyne Pryor		
Annual 11-16	2.50	4.00
Annual 17	2.50	3.00
Evolutionary War		
Annual 18	2.00	2.00
Atlantis Attacks		
Annual 19-20	3.00	3.00
Annual 21	2.50	2.50
Special 1	36.00	36.00
Special 2	13.00	13.00
Special 3 Kirby-w	15.00	15.00
Special 4 Kirby-w	7.00	7.00
Special 5	7.00	7.00
Spider-Man App.		

AVENGERS SPOTLIGHT

Marvel

(1967-1991)

Formerly Solo Avengers 1-20		
1 Jim Lee-a	1.00	3.25
2-20	1.00	1.00
21 J. Byrne-a	1.00	1.00
22-40	1.00	1.00

AVENGERS STRIKE FILE

Marvel

(1993-Present)

1	1.75	1.75
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AVENGERS:

TERMINATRIX OBJECTIVE

Marvel

(1993-Present)

1	2.50	3.50
2-4	1.25	1.25

AVENGERS WEST COAST

Marvel

(1984-Present)

Formerly West Coast Avengers		
1	2.00	3.25

2-10	2.00	2.50
11-20	1.00	2.00
21-41	1.00	1.50
42 J. Byrne-a/w	2.00	2.50
43 J. Byrne-a/w	1.00	2.00
44-57 J. Byrne-a/w	1.00	1.50
58-92	1.00	1.50
93-99	1.25	1.25
100	3.95	3.95
101	1.25	1.25
Annual 1	1.50	1.50
Annual 2	1.25	1.25
Annual 3	2.75	2.75
Annual 4-6	2.00	2.00
Annual 7	2.25	2.25
Annual 8	2.95	2.95
Limited Series (1984)		
1	2.00	3.00
2-4	1.00	2.00

AVENGERS: JOHN STEED & EMMA PEEL

Gold Key

(1968)

1	100.00	134.00
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BANANA SPLITS

Gold Key

(1969-1971)

1	12.00	25.00
2-8	6.00	25.00

BATGIRL SPECIAL

DC Comics

(1988)

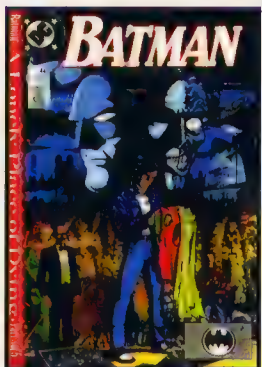
1	5.00	5.00
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BATMAN

DC Comics

(1940-Present)

100	980.00	980.00
101-104	225.00	225.00
3rd App. Bat-Hound		
105	300.00	300.00
1st Batwoman in Batman		
106-109	225.00	225.00
110	230.00	230.00
Joker App.		
111	170.00	170.00
112	170.00	170.00
1st App. Signalman		
113-120	170.00	170.00
121-122	100.00	100.00
123 Joker	125.00	125.00
124-125	100.00	100.00
126	125.00	125.00
127	125.00	125.00
Joker App.		
128, 130	100.00	100.00
129	150.00	150.00
Robin origin retold		
131-135	70.00	70.00
136	121.00	121.00
Joker App.		
137-144	70.00	70.00
145	96.00	96.00
Joker App.		
146-147	62.00	62.00
148	96.00	96.00
Joker App.		
149-150	62.00	62.00
151	45.00	45.00
152	50.00	50.00
Joker App.		
153-158	44.00	44.00
1st S.A. App. Penguin		
159, 163	55.00	55.00
160-162	44.00	44.00
164	44.00	44.00
New Batmobile		
165-168	44.00	44.00
169 Penguin	75.00	75.00
171	300.00	325.00
1st App. S.A. Riddler		
172-175	27.00	27.00
176	40.00	40.00
Joker App., Penguin App.		
177-178	27.00	27.00
179	69.00	69.00
2nd App. S.A. Riddler		
180	27.00	27.00
181	27.00	27.00
1st App. Poison Ivy		
182	33.00	33.00



183-184	27.00	27.00
185	29.00	29.00
Giant		
186	19.00	19.00
Joker App.		
187	30.00	30.00
188-189	15.00	15.00
1st S.A. App. Scarecrow		
190	20.00	30.00
Penguin App.		
191-192	15.00	15.00
193	19.00	19.00
194-196	15.00	15.00
197	42.00	60.00
Catwoman, new Batgirl App.		
198	46.00	46.00
Catwoman, Joker, Penguin App.		
199	15.00	15.00
200 N. Adams cover	100.00	125.00
Joker App., Origin of Batman and Robin,		
201	19.00	19.00
Joker App.		
202	10.00	10.00
203	15.00	15.00
Batcave blueprints		
204-207	11.00	11.00
208	16.00	16.00
New origin of Batman by Gil Kane		
209-212	11.00	11.00
213	30.00	30.00
30th Anniversary issue, new origin of Robin		
214-217	11.00	11.00
218	15.00	15.00
219 N. Adams-a	20.00	20.00
220-221	8.00	8.00
222	20.00	20.00
Beetles App.		
223-224	10.00	10.00
225-227	8.00	8.00
228	10.00	10.00
229-231	8.00	8.00
232 N. Adams-a	8.00	8.00
1st App. Ras Al Ghul		
233	11.00	11.00
234	41.00	65.00
1st Contemporary Two-Face		
235-236	7.00	7.00
237 N. Adams-a	21.00	21.00
1st App. The Reaper		
238 N. Adams cover	10.00	10.00
239 N. Adams-a	8.00	8.00
240-242	9.00	9.00
243-245 N. Adams-a	15.00	15.00
246-250	7.00	7.00
251 N. Adams-a	30.00	30.00
Joker App.		
252	7.00	7.00
253	7.00	7.00
Shadow App.		
254 N. Adams-a	8.00	8.00
255 N. Adams-a	15.00	15.00
256-259	9.00	9.00
260	20.00	20.00
Joker App.		
261	9.00	9.00
Joker App.		
262-290	5.00	5.00
291, 294	8.00	8.00
292-293	5.00	5.00

295-299	5.00	5.00	460	2.00	2.00
300 Double size	8.00	8.00	461	2.00	3.00
301-309	5.00	5.00	462-465	1.25	2.00
310	5.00	5.00	466-467	1.25	1.50
1st App. The Gentleman Ghost			468	1.00	1.50
311-312	5.00	5.00	469-473	1.50	3.00
313-314	5.00	5.00	474	1.50	2.25
Two-Face App.			475-476	1.50	3.00
315	5.00	5.00	477	1.50	2.00
316	5.00	5.00	478-486	2.00	3.00
Robin returns			487	4.00	10.00
317-320	5.00	5.00	488 T.Charest cover	9.00	20.00
321	8.00	8.00	Continued from Azrael 4		
Joker App.			489	8.75↑	20.00
322-330	5.00	5.00	1st Azrael in Batman Costume	7.50↑	15.00↑
331	8.00	8.00	490	6.50↓	14.00
332	5.00	6.00	491		
1st Solo Catwoman			Knightfall lead in		
333-352	5.00	5.00	492	6.50↑	15.00
1st App. new Dr. Death			Knightfall Part 1		
353	8.00	8.00	492 Platinum	35.00↓	100.00↑
354-356	5.00	5.00	493	3.00↓	6.50↓
357	7.50	7.50	Knightfall Part 3		
1st App. of Jason Todd			494	2.50	6.00
358	5.00	5.00	495-496	2.50	4.00
1st App. Killer Croc			497	7.50↑	11.00↑
359	8.00	8.00	498-499	1.75↓	4.00↓
Joker App.			500	2.50	3.00
360	5.00	5.00	Newsstand, new Batman costume		
361	5.00	5.00	500 Collectors ed.	3.95	5.00
1st App. Harvey Bullock			501	1.50	1.75
362-365	5.00	5.00	502-503	1.50	1.50
366	12.00↓	20.00	Annual 1	250.00	250.00
1st App. Jason Todd in costume			Annual 2	110.00	110.00
367	5.00	5.00	Annual 3	115.00	115.00
368	12.00↓	18.00	Joker App.		
1st App. new Robin (Jason Todd)			Annual 4	50.00	50.00
369-370	4.00	4.00	Annual 5	45.00	45.00
371-373	3.00	3.00	Annual 6	40.00	40.00
374-381	2.00	3.00	Annual 7	35.00	35.00
382	3.00	4.00	Annual 8	4.00	4.00
383	2.00	3.00	Annual 9-10	3.00	3.00
387	2.00	3.00	Annual 11 A.Moore-w	3.00	3.00
1st App. Black Mask			Annual 12	3.00	3.00
388	2.00	3.00	Annual 13		
389-394	3.00	4.00	Annual 14	2.00	2.00
395-399	2.00	3.00	Origin Two-Face		
400	15.00	18.00	Annual 15	2.00	2.00
Dark Knight special, various artists			Joker App.		
401-403	2.00	3.00	Annual 15	2.00	2.00
404 Year 1	9.95	12.00	2nd print		
1st App. modern Catwoman			Annual 16	2.50	2.50
405-407 Year 1	5.00	8.00	Joker App.		
408-410	4.00	5.00	Arkham Asylum	17.00	25.00
New origin of Jason Todd			Hardcover		
411	3.00	4.00	Arkham Asylum	15.00	15.00
412	3.00	4.00	TPB		
1st App. Mime			Batman Returns	3.00	5.00
413-416	3.00	4.00	Batman Returns	5.00	6.00
417	7.50	13.00	Deluxe		
10 Nights of The Beast, 417-420			Birth of the	12.95	12.95
418	7.50	11.00	Demon Graphic Novel		
419	6.00	11.00	Catwoman	5.00	5.00
420	5.00	11.00	Defiant		
421-422	3.00	4.00	Dark Joker the Wild HB	24.95	24.95
423	3.00	4.00	Death in the	4.95	4.95
McFarlane cover			Family TPB		
424-425	3.00	4.00	Digital Justice	25.00	25.00
426	7.50	20.00	Full Circle	6.00	6.00
Death in the Family begins			Gotham by	4.00	4.00
427	7.00	15.00	Gaslight		
Death in the Family Part 1			Greatest Stories Ever Told HC	40.00	50.00
428	6.50	18.00	Greatest Stories Ever Told TPB	15.00	15.00
Robin (Jason Todd) dies			Greatest Joker Stories	40.00	40.00
429	5.00	10.00	Ever Told HC		
Death in the Family ends			Greatest Joker Stories	16.00	16.00
430	3.00	5.00	Ever Told		
431	2.00	3.00	Holy Terror	5.00	5.00
433	3.00	4.00	Houdini, The Devils	5.95	5.95
434-435	2.00	4.00	Workshop		
436	4.00	5.00	Judge Dredd:	7.00	9.00
Year 3 Part 1, 1st Tim Drake			Judgment on Gotham		
436 2nd print	1.00	1.00	S.Bisley-a,A.Grant-w		
437-439	2.00	3.00	2nd print	6.00	6.00
440	2.00	3.00	Judge Dredd:	4.95	4.95
Year 3 Part 1			Vendetta in Gotham		
441	1.50	3.50	C.Kennedy-a,A.Grant-w		
Year 3 Part 3			Master of the	6.00	6.00
442	2.50	6.00	Future		
1st Tim Drake as Robin			Movie Special	4.00	4.00
443-456	2.00	2.50	Movie Special,	5.00	5.00
457	4.00	9.00	Deluxe		
1st New Robin with costume			Penguin	5.00	5.00
457 2nd print	1.00	1.00	Triumphant		
458-459	1.25	2.00	Red Rain HC	40.00	50.00

HERO PRICE GUIDE

Red Rain TPB	10.00	15.00
Seduction of the Gun	3.00	5.00
Son of the Demon HC	55.00	75.00
Son of the Demon TPB	14.00	14.00
Special 1	5.00	5.00
TPB Year One	9.95	9.95

BATMAN ADVENTURES

DC Comics		
(1992-Present)		
1	2.00↓	6.00
2-6	1.50↓	3.00↓
7	1.50	2.50
7 Direct	5.00↓	10.00↓
Polybagged w/ card		
8-9	1.50	2.50
10-14	1.25	1.50
15	1.25	1.25
16	1.50	1.50
TPB	5.95	5.95

BATMAN: THE CULT

DC Comics		
(1988)		
1 B.Wrightson-a, J.Starlin-w	6.00	11.00
2	5.00	10.00
3-4	4.50	6.00



BATMAN: THE DARK KNIGHT RETURNS

DC Comics		
(1986)		
1 F.Miller-a-w	20.00	35.00
2	10.00	28.00
3	5.00	10.00
1-3	4.00	4.00
Other printings		
4	5.00	8.00
HC signed	60.00	250.00
TPB	12.95	12.95

BATMAN FAMILY

DC Comics		
(1975-1978)		
1 N.Adams-a	4.00	5.00
2-3	3.00	5.00
4-5	3.00	4.50
6	3.00	6.00
7	3.00	3.50
8	3.00	5.00
9	3.00	6.00

HERO PRICE GUIDE

10	Revival Batwoman	3.00	4.00
11-13		3.00	5.00
14		3.00	4.00
15-16		3.00	3.00
17		3.00	6.00
18-19		3.00	3.00
20		3.00	4.00

BATMAN: GOTHAM NIGHTS

1	DC Comics	1.75	2.00
2-4		1.50	1.50

BATMAN/GRENDEL

1-2	DC Comics (1993)	4.95	6.00
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BATMAN: THE KILLING JOKE

B. Bolland-a, A. Moore-w	13.00	20.00
Origin of Joker		
2nd print	4.50	8.00
3rd print	4.50	5.00
4th & 5th	4.00	4.50
6th-8th	3.00	4.00

BATMAN: LEGENDS OF THE DARK KNIGHT

1	DC Comics (1989-Present)	3.00	5.00
4	diff. color covers		
2-3		1.50	3.00
4-9		2.00	3.00
10		3.00	5.00
11-13		2.00	4.00
14		2.00	4.00
Catwoman App.			
15		3.50	5.00
16		5.00	9.00
Start of Venom story line			
17		5.00	8.00
18-19		4.00	9.00
20		2.00	6.00
21-37		1.50	2.00
38		1.50	2.00
Bat-Mite App.			
39-45		1.50	2.00
46-49		2.00	6.00
50		3.95	6.00
51-56		1.75	1.75
Annual 1		5.00	5.00
Joker App.			
Annual 2-3		3.50	3.50
Halloween Special		6.95	6.95

BATMAN AND THE OUTSIDERS

1-32	DC Comics (1983-1988)	1.00	1.50
Annual 1		1.00	1.00

BATMAN: RUN RIDDLER RUN

1-3	DC Comics (1992)	5.00	5.50
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BATMAN: SHADOW OF THE BAT

1	N. Breyfogle-a	2.00	4.00
Newsstand		4.50	5.00
1 Bagged ed.		2.50	3.00
2-15		2.50	3.50
16		2.50	3.00
17		2.50	3.00
18		2.00	4.00
19-22		1.75	1.75
Annual 1		3.50	3.50

BATMAN: SWORD OF AZRAEL

1	J. Quesada-a	15.00	28.00
2		10.00	20.00
3		10.00	20.00
4		8.00	20.00
TPB		9.95	15.00
TPB Gold		50.00	75.00

BATMAN TWO FACE STRIKES TWICE

1-2	M. Barr-w	4.95	4.95
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BATMAN: VENGEANCE OF BANE

1	DC Comics (1993)	20.00	40.00
1 2nd print		3.00	7.00

BATMAN VS. PREDATOR

1	Prestige	6.00	12.00
1	Newsstand	3.00	8.00
2	Prestige	5.00	7.50
2	Newsstand	3.50	6.50
3	Prestige	3.50	5.00
3	Newsstand	3.00	6.00

BEAUTY AND THE BEAST

1-4	Marvel (1985)	1.50	2.00
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BEWARE THE CREEPER

1	S. Ditko-a	35.00	60.00
2-5		24.00	33.00
6		24.00	30.00

BIOBOOSTER ARMOR GUYVER

1-2	Viz Comics (1993-Present)	2.75	2.75
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BISLEY'S SCRAPBOOK

1	Atomeka (1993)	2.50	2.50
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BLACK AXE

1-7	Marvel (1993-Present)	1.75	1.75
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BLACK CANARY

1-12	DC Comics (1993-Present)	1.75	1.75
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BLACK CONDOR

1-11	DC Comics (1992-Present)	1.00	1.50
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BLACK LIGHTNING

1	DC Comics (1977-1978)	4.00	4.00
2-11		2.00	2.00

BLACK ORCHID

1	J. Thompson-a, D. Foreman-w	1.95	2.50
2-5		1.95	1.95
Annual 1		3.95	3.95
Limited Series (1988-1989)			
1	D. McKean-a, N. Gaiman-w	4.50	6.00
2	McKean App.	6.00	7.00
3		6.00	7.00

BLACK PANTHER

1	Marvel (1977-1979)	5.00	7.00
2		3.00	6.00
3-10		3.00	4.00
11-15		3.00	3.50
Limited Series (1988)			
1-4		2.00	2.00

BLACK PANTHER: PANTHER'S PREY

1-4	Marvel (1991)	5.00	6.00
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BLACKMASK

1-2	DC Comics (1993-Present)	4.95	4.95
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BLAZE

1-2	Marvel (1993-Present)	1.75	1.75
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BLAZING COMBAT

1	Warren (1965-1966)	45.00	56.00
2		15.00	16.00
3-4		7.50	12.00

BLOOD AND GLORY

1-3	Marvel (1992)	5.00	5.00
	Punisher and Capt. America		

BLOODBATH

1-2	DC Comics (1993)	3.50	3.50
	End of Bloodline Annuals		

BLOODFIRE

1	Lightning (1993-Present)	3.50	3.50
1	Red foil	3.50	3.50
1	Platinum	3.50	3.50
2-7		2.95	2.95

BLOODSEED

1	Marvel (1993)	2.95	2.95
2		1.95	1.95

BLOODSHOT

1	Valiant (1992-Present)	7.00	10.00
1	B.W. Smith-a		
2	Chromium cover	3.00	8.00
3		1.90	5.00
4		2.50	5.00
5		1.75	5.00
	Rai and Eternal Warrior App		
6		4.00	10.00

Batman Adventures #1

Publisher: DC
Issue No.: #1
Writer: Kelly Puckett
Artist: Ty Templeton
Inker: Rick Ruchett
Cover Price: \$1.25
Current Low Price: \$2.00
Current High Price: \$6.00

Overview: In the comic based on the hit TV show, the Batman takes on one of his most evil foes, the Penguin.

HERO RATING:

★★★

HERO CONTEST

H.I. PICK

Not only a cool book but also a good investment. The cartoon will keep this book solid and the movie will make it even more sought after because of the non-regular comic readers.

DEALER PICK

"If you like the TV show, you will like this. Very well done...Love that lantern jaw! These sell well. Some kids never grow up. Thank the stars...Has good potential as a decent investment...Hard to find #1-9 anywhere...The movie should improve the sales. Personal favorite."

HERO FACT FILE



HERO PRICE GUIDE

38-39	100.00	100.00
40	73.00	73.00
41	72.00	72.00
42	110.00	110.00
Hawkman 42-44		
43	130.00	130.00
44	110.00	110.00
44-46	27.00	27.00
47	28.00	28.00
48-49	27.00	27.00
50	75.00	75.00
Team-up issues begin, Green Arrow and Martian Manhunter		
51	42.00	42.00
Aquaman and Hawkman App.		
52	32.00	32.00
53	24.00	24.00
Atom and the Flash		
54	160.00	175.00
1st App. Teen Titans		
55	15.00	15.00
Metal Men and Manhunter App.		
56	15.00	15.00
57	75.00	83.00
1st App. Metamorpho		
58	36.00	36.00
Metamorpho App.		
59	57.00	57.00
Batman and Green Lantern		
60	57.00	57.00
1st App. new Wonder Girl		
61	30.00	30.00
62	30.00	30.00
1st App. S.A. Wildcat		
63	11.00	11.00
64	42.00	42.00
Batman vs. Eclipse		
65	8.50	8.50
66	8.00	9.00
67	23.00	23.00
Batman team-ups begin, Flash App.		
68	37.00	37.00
Joker, Riddler, and Penguin App.		
69-71	15.00	15.00
72-78	14.00	14.00
79 N.Adams-a	25.00	25.00
Deadman App.		
80-82 N.Adams-a	21.00	21.00

1st App. Ninjak

7	2.50	6.00
8	2.25	3.00↑
9-13	2.25	2.25

7-8

TPB Complete Bone Adventures 4.00 10.00 12.95 12.95

BOOKS OF MAGIC

DC Comics
(1990-1991)

BLOODSTRIKE		
Image		
(1993-Present)		
1	2.95	2.95
2-5	1.95	1.95

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HERO PRICE GUIDE

94	8.00	8.00
95-100	7.00	7.00
100	18.00	18.00
52pgs., Deadman by Adams		
101	5.00	5.00
102 N.Adams-a	6.50	6.50
103-110	5.00	5.00
111 J.Aparo-a	10.00	10.00
Joker App.		
112-117 J.Aparo-a	7.00	7.00
118 J.Aparo-a	10.00	10.00
Joker App.		
119-128 J.Aparo-a	3.00	3.00
129-130 J.Aparo-a	12.00	12.00
Joker App.		
131-140	3.00	3.00
141 J.Aparo-a	10.00	10.00
Joker App.		
142-190	4.00	4.00
191	7.50	7.50
192-199	4.00	4.00
200	9.00	9.00

1st App., Batman and the Outsiders,
Earth I and II Batman App.

BRIGADE Image (1993-Present)

0	1.95	1.95
1 R.Lifed-w	3.00	7.00
1	35.00	75.00
Gold ed.		
2	3.50	6.00
3	1.95	3.50
4	2.50	2.50
5	1.95	1.95

BROTHER POWER THE GEEK

DC Comics
(1968)

1	27.00	35.00
2	15.00	22.00

CABLE

Marvel
(1993-Present)

1 D.Turner-a,F.Nicieza-w	2.00	5.00↑
2-6	2.00	3.00



CABLE: BLOOD AND METAL

Marvel
(1992)

1 J.Romita Jr.-a,F.Nicieza-w	2.00	3.50
2	2.00	3.00

CAGE Marvel (1992-1993)

1	1.50	3.00
2-16	1.00	1.50
18-20	1.25	1.25

CAPTAIN ACTION

DC Comics
(1968-1969)

1	30.00	40.00
2-5	20.00	25.00

CAPTAIN ACTION & ACTION BOY

DC Comics
(1967)

1	35.00	45.00
Toy give away		

CAPTAIN AMERICA

Marvel
(1968-Present)

100 J.Kirby-a	260.00	300.00
101 J.Kirby-a	50.00	70.00
102-108 J.Kirby-a	35.00	40.00
109 J.Kirby-a	45.00	50.00
110-111 Steranko-a	50.00	60.00
112 J.Kirby-a	15.00	25.00
113 J.Steranko-a	50.00	60.00
114	18.00	25.00
115-116 G.Colan-a	10.00	18.00
117 G.Colan-a	20.00	30.00
1st App. Falcon		
118-120 G.Colan-a	10.00	20.00
121-137 G.Colan-a	8.00	10.00
140 J.Romita-a	8.00	10.00
141-152	5.00	6.00
153 S.Buscema-a	5.00	8.00
154 S.Buscema-a	5.00	8.00
1st Full App. Jack Munroe		
155-156 S.Buscema-a	5.00	8.00
157-171	5.00	5.00
172-175	8.00	10.00
X-Men App.		
176-179	5.00	7.00
180 S.Buscema-a	5.00	8.00
1st App. Nomad		
181-190	2.00	5.00
191-200	2.00	4.00
201-240	2.00	3.00
241	30.00	40.00
Punisher App.		
242-246	2.00	3.00
247-255 J.Byrne-a	2.00	3.00
256 G.Colan-a	2.00	2.00
257, 261	2.00	3.00
258-260	2.00	2.00
262-265	2.00	2.00
266-267	2.00	3.00
268-281	2.00	2.00
282	7.00	9.00
1st New Nomad		
283	4.00	4.00
284-285	3.00	3.00
286-287	3.00	5.00
Deathlok App.		
288	2.00	5.00
Deathlok App.		
289-322	2.00	2.00
323	2.00	2.00
1st App. new Super Patriot		
324-331	2.00	2.00
332	7.00	11.00
333	5.00	10.00
334	1.50	5.00
335-340	1.50	4.00
341-349	2.00	2.00
350	3.00	5.00
351-354	2.00	2.00
355-382	1.00	2.00
383 Jim Lee cover	4.00	7.00
384-396	1.00	2.00
397-399	1.00	1.50
400	1.25	1.25
401-417	2.00	3.00
418-423	1.25	1.25
Annual 3-7	2.00	3.00
Annual 8	22.00	30.00
Wolverine App.		
Annual 9	4.00	7.00
Nomad story		
Annual 10	2.00	2.00
Annual 11	2.00	3.00
Special 1	10.00	20.00

Special 2	10.00	15.00
Movie Special	3.00	4.00

CAPTAIN ATOM

DC Comics
(1967-1991)

1 P.Broderick-a,C.Bates-w	2.00	2.00
New look		
2-5 P.Broderick-a,C.Bates-w	2.00	2.00
6 P.Broderick-a	2.00	2.00
1st App. new Dr. Spectro		
7-15 P.Broderick-a,C.Bates-w	2.00	2.00
16 P.Broderick-a,C.Bates-w	2.00	2.00
JLA App.		
17-38	2.00	2.00
39-41	1.50	2.00
42-49	1.00	2.00
50	2.00	4.00
51-57	1.00	1.50
Annual 1	1.25	1.25
1st App. Major Force		
Annual 2	1.50	1.50

CAPTAIN MARVEL

Marvel
(1968-1979)

1 G.Colan-a	60.00	90.00
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2 G.Colan-a	20.00	30.00
3 G.Colan-a	10.00	20.00
4 G.Colan-a	10.00	20.00
Namor App.		
5 D.Heck-a	10.00	20.00
6-10	10.00	10.00
11 B.W.Smith cover	10.00	10.00
Death of Una		
12-13	8.00	10.00
14	8.00	15.00
Iron Man		
15-16	8.00	8.00
17 G.Colan-a	8.00	20.00
New costume		
18-20 G.Colan-a	8.00	15.00
21 G.Colan-a	8.00	15.00
Hulk App.		
22-24 G.Colan-a	5.00	8.00
25 J.Starlin-a/w starts	25.00	30.00
26	30.00	40.00
2nd App. Thanos		
27	20.00	30.00
28	25.00	30.00
29-30	10.00	15.00
31-32	15.00	20.00
33	25.00	35.00
Origin of Thanos		
34 J.Starlin-a/w ends	5.00	8.00
1st App. Nitro		
35	1.00	3.00
36 A.Milgrom-a	4.00	8.00
37-58 A.Milgrom-a	1.00	3.00
57 P.Broderick-a	5.00	9.00
58-62 P.Broderick-a	1.00	3.00
...Speaking Without Concern		
Newer femal Captain Marvel	1.75	1.75

HERO PRICE GUIDE

CLIVE BARKER'S HELLRAISER

Epic/Marvel
(1989-Present)

1	5.00	9.00
2-4	3.00	7.00
5-9	4.00	8.00
10	5.50	5.50
11	5.50	5.50
12	4.00	8.00
13	4.00	6.00
14-18	5.00	5.00

CLIVE BARKER'S NIGHTBREED

Epic/Marvel
(1990-Present)

1	3.00	6.00
2	3.00	3.00
3-24	2.50	2.50

COMICS GREATEST WORLD

Dark Horse
(1993)
ANCADIA

Week 1 X	1.50	2.50
Week 2 Pitt Bulls	1.50	1.75
Week 3 Ghost A.Hughes-a	1.50	1.75
Week 4 Monster	1.50	2.00

GOLDEN CITY

Week 1:Rebel	1.00	2.00
Week 2:Mecha	1.00	2.00
Week 3:Titan	1.00	2.00
Week 4:Catalyst	1.00	2.00

STEEL HARBOR

Week 1 Barb Wire	1.00	1.00
Week 2 The Machine	1.00	1.00
Week 3 Wolf Gang	1.00	1.00
Week 4 Morrothead	1.00	1.00

VORTEX

Week 1 Division 13	1.00	1.00
Week 2 Hero Zero E.Shanower-a	1.00	1.00
Week 3 King Tiger	1.00	1.00
Week 4 Vortex	1.00	1.00

COMIX INTERNATIONAL

Warren
(1974-1977)

1	20.00	24.00
2	5.00	7.00
3-5	3.00	4.00

CONAN THE BARBARIAN

Marvel
(1970-Present)

1 B.W.Smith-a starts	160.00	175.00
Kull App.		
2	58.00	60.00
3	110.00	125.00
Scarce		
4-5	50.00	50.00
6-7	33.00	35.00
8-9	32.00	35.00
10 Giant size	40.00	45.00
11 Giant	30.00	45.00
12-13	24.00	30.00
14-15 Elric App.	36.00	40.00
16	20.00	30.00
17-18 G.Colan-a	9.00	18.00
19-20	18.00	20.00
21-22	17.00	18.00
23	18.00	25.00

1st App. Red Sonja	18.00	24.00
24 B.W.Smith-a ends	10.00	12.00
25 J.&S. Buscema-a	5.00	8.00
26-30 J.Buscema-a starts	3.00	6.00
31-38	7.00	12.00
37	3.00	5.00
38-40	2.00	3.00
41-57	3.50	4.00
58	2.00	2.00
59	1.00	2.00
60	1.00	2.00
61-78 J.Buscema-a ends	1.00	2.00
79-99		

CAPTAIN STERN: RUNNING OUT OF TIME

Kitchen Sink
(1993-Present)

1-2	4.95	4.95
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CATWOMAN

DC Comics
(1993-Present)

1	2.50	4.00
2-3	1.50	2.50
4-6	1.50	1.50
Limited Series (1989)		
1	6.00	10.00
2	4.00	7.00
3-4	2.00	5.00
TPB	9.95	9.95

CEREBUS JAM

Aardvark-Vanaheim
(1985)

1	2.00	5.00
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CEREBUS THE AARDVARK

Aardvark-Vanaheim
(1977-Present)

0	2.25	2.25
1 Dave Sim-a/w	123.00	300.00
2000 printed		
2	58.00	125.00
3	48.00	100.00
4	28.00	60.00
5-6	22.00	50.00
7-10	14.00	18.00
11-12	16.00	20.00
13-15	7.00	11.00
16-20	4.00	8.00
21	33.00	37.00

Scarce		
22	10.00	14.00
23-30	3.00	7.00
31	5.00	9.00
32-40	2.00	6.00
41-50	2.00	5.00
51	10.00	14.00

Cutey Bunny App.		
52	2.00	5.00
53	3.00	7.00

Wolveroach cameo App.	5.00	9.00
54		

1st Full App. Wolveroach	3.00	7.00
55-56	2.00	5.00
57-60	2.00	6.00

61-62	2.00	6.00
Flaming Carrot App.		
63-69	2.00	5.00
69-75	1.50	4.50
76-79	1.70	4.70
80-103	2.00	4.25
104	2.00	4.25

Flaming Carrot App.		
105-167	2.00	4.25
168-173	2.00	2.25
174-178	2.25	2.25
TPB (Reprints 1-25)	25.00	25.00
TPB Church and	30.00	30.00
State Vol 1 (Reprints 51-111)		
TPB Church and	30.00	30.00
State Vol 2		
TPB Flight (Reprints 151-162)	17.00	17.00
TPB Jaka's Story	25.00	25.00
(Reprints 114-136)		
TPB Melmouth	17.00	17.00
(Reprints 139-150)		

CHAIN GANG WAR

DC Comics
(1993-Present)

1-4 J.Wagner-w	1.75	1.75
5	1.75	2.50
6-7	1.75	1.75

CHALLENGERS OF THE UNKNOWN

DC Comics
(1958-1978)

1 Kirby/Stein	800.00	1000.00
2	459.00	482.00
3	368.00	372.00
4-8 Kirby/Wood	319.00	322.00
9-10	158.00	162.00
11-13	98.00	102.00
14	98.00	102.00
Origin Multi-Man		

15	98.00	102.00
16-22	78.00	82.00
1st App. Cosmo		
23-30	38.00	42.00
31	33.00	37.00
32-40	18.00	22.00
41-47	9.00	13.00
48	9.00	13.00
Doom Patrol App.		
49	9.00	13.00
1st App. Callanger Corps.		
50	9.00	13.00
51	9.00	13.00
Sea Devils App.		
52-60	9.00	13.00
61-73	2.00	6.00
74	9.00	13.00
75-77	2.00	6.00
78-87	1.00	5.00
Limited Series (1991)		
1	1.75	4.50
2	1.75	3.75
4-5	1.75	4.75
6-8	1.75	3.75

CHAMPIONS, THE

Marvel
(1975-1978)

1	18.00	20.00
1st App. Champions, The Angel, Black Widow, Ghost Rider, Hercules and Ice Man		
2-10	7.00	11.00
11-15 J.Byrne-a	10.00	14.00
16	9.00	9.00
17	10.00	14.00

CHILDREN OF THE VOYAGER

Marvel
(1993-Present)

1	2.95	2.95
2-4	1.95	1.95

CHILDREN'S CRUSADE

DC Comics
(1993-Present)

1	3.95	3.95
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CHROMIUM MAN

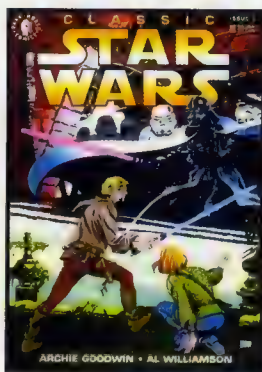
Triumphant
(1993-Present)

1-4 A.Polina-a,J.Riley-w	2.50	2.50
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CLASSIC STAR WARS

Dark Horse
(1992-Present)

1-13	2.50	4.00
8 With card	4.00	20.00
14-15	2.50	2.50



CLIVE BARKER'S BOOK OF THE DAMNED

Epic/Marvel
(1993)

1	5.00	5.00
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HERO PRICE GUIDE

100	3.00	3.00
Giant, Death of Belit		
101-249	1.00	1.00
250	1.50	1.50
251-252	1.00	1.00
253-275	1.25	1.25
Annual 2	2.25	4.00
Annual 3	2.00	2.00
Annual 4-6	1.50	1.50
Annual 7-12	1.25	1.25
King Size 1	8.00	9.00
Movie Special 1	4.00	4.00

CONCRETE

Dark Horse
(1987-1988)

1	7.50	10.00
2	3.75	7.00
3	3.00	5.00
4-10	2.50	3.00
New Life 1	2.00	4.00
Land & Sea 1	3.00	4.00
Color Special 1	3.75	4.00
Odd Jobs 1	3.00	4.00
Earth Day 1	3.50	4.00

CONCRETE: FRAGILE CREATURE

Dark Horse

1-4	2.50	4.00
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COSMIC ODYSSEY

DC Comics
(1988)

1-4 M.Mignola-a	6.00	6.00
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CREEPSVILLE

Go Go Comics
(1989-1990)

1 F.Kurtz-a/w all, Dorman cover	2.00	4.00
2 Nelson cover	2.50	4.00
3 Butler cover	1.00	2.50
4 Medina cover	1.00	2.50
5 Kurtz cover	1.00	2.50



CREEPLY

Warren
(1964-1985)

1 F.Frazetta-a	30.00	30.00
2	15.00	15.00
3-13	9.00	9.00
14 N.Adams-a	11.00	11.00
15-25	7.50	7.50
26-31	6.00	6.00
32 H.Ellison-w	10.00	10.00

33-47	6.00	6.00
48	7.50	7.50
49-54	5.00	5.00
55	7.50	7.50
56-64	5.00	5.00
65	7.50	7.50
66-100	4.50	4.50
101-140	4.00	4.00
141-145	4.00	6.00
146	6.50	6.50
Annual1	7.50	7.50

CRISIS ON INFINITE EARTHS

DC Comics
(1985-1986)

1 G.Perez-a.M.Wollman-w in all	5.00	5.00
1st DC App. Blue Beetle		
2-5	3.50	3.50
6	3.50	3.50
1st DC App. Capt. Atom, Judomaster, Nightshade, Peacemaker, Question and Thunderbolt		
7	5.00	12.00
Death of Supergirl		
8	5.00	12.00
Death of Flash		
9	2.50	2.50
1st DC App. Ghost		
10	2.50	2.50
1st DC App. Banshee, Dr. Spectro, Image and Punch & Jewelee		
11	2.50	2.50
12	3.00	6.00
Kid Flash (Wally West) becomes Flash; death of Dove, Kole, Lori Lemaris, G.A. Robin, Huntress and Sunburst		

CROW, THE

Caliber
(1989)

1	25.00	40.00
2	12.00	20.00
3	15.00	25.00
1-3 2nd Print	2.00	2.00
2 3rd Print	2.00	2.00
4	12.00	40.00

CRY FOR DAWN

Cry for Dawn Pub.
(1989-Present)

1	35.00	40.00
1 2nd print	2.25	3.00
2	15.00	20.00
2 2nd print	2.25	3.00
3	8.00	10.00
4-9	3.00	4.00

CURSE OF THE WEIRD

Marvel
(1993-Present)

1	1.25	1.25
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CYBERFORCE

Image
(1992-1993)

0	1.95	1.95
1 M.Silvestri-a/w	7.00	12.00
2	2.25	5.00
3-4	2.50	2.50

CYBERRAD

Continuity
(1991-1992)

1-7	2.00	2.00
2nd Series (1993-Present)		
1-2	2.50	2.50

CYBERSPACE 3000

Marvel
(1993-Present)

1-7	1.75	1.75
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DANCES WITH DEMONS

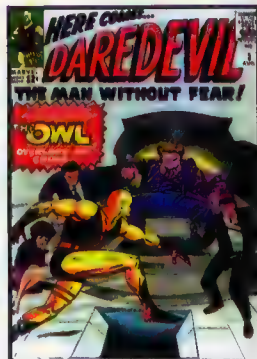
Marvel
(1993-Present)

1	2.95	2.95
2-4	1.95	1.95

DAREDEVIL

Marvel
(1964-Present)

1	1050.00	1300.00
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1st App. Daredevil	300.00	325.00
2		
2nd App. Electro, FF cameo	220.00	225.00
3		
1st App. The Owl	135.00	200.00
4		
5 W.Wood-a	140.00	200.00
6 W.Wood-a	90.00	200.00
7 W.Wood-a	115.00	250.00
New costume		
8 W.Wood-a	70.00	90.00
1st App. Stiltman		
9 W.Wood-a	85.00	90.00
10 W.Wood-a	70.00	90.00
11 W.Wood-a	50.00	70.00
12 J.Romita-a	50.00	90.00
13-15	50.00	70.00
16-17	65.00	90.00
18 J.Romita-a	30.00	45.00
1st App. Gladiator		
19-20 J.Romita-a	45.00	45.00
21-26 G.Colan-a	25.00	30.00
27 G.Colan-a	25.00	40.00
Spider-Man x-over		
28-30 G.Colan-a	20.00	25.00
31-40 G.Colan-a	20.00	21.00
41 G.Colan-a	16.00	20.00
Death of Mike Murdock		
42 G.Colan-a	16.00	20.00
1st App. The Jester		
43 G.Colan-a	16.00	30.00
Captain America App.		
44-49 G.Colan-a	16.00	16.00
50-52 B.W.Smith-a	15.00	20.00
53 G.Colan-a	20.00	30.00
54 G.Colan-a		
Spider-Man cameo, 54		
55 G.Colan-a		
56 G.Colan-a		
1st App. Death's Head (not the new one)		
57-60 G.Colan-a	8.00	10.00
61 G.Colan-a	8.00	9.00
62 G.Colan-a	8.00	9.00
1st App. Nighthawk		
63-75	8.00	9.00
77-81	8.00	12.00
76,78-80	8.00	8.00
82-99	8.00	8.00
100	15.00	20.00
101-102	7.00	7.00
103	7.00	10.00
104,106	7.00	7.00
105	10.00	12.50
Origin of Moondragon by Starlin		
107 J.Starlin cover	7.50	7.50
108-113	7.00	7.00
114	10.00	10.00
1st Full App. Deathstalker		
115-120	7.00	7.00
121-123	4.00	4.00
124 G.Colan-a	4.00	4.00
1st App. Coperhead		
125	4.00	4.00
126	4.00	4.00
1st new Torpedo		
127-130	4.00	4.00
131	15.00	22.00
Origin of Bullseye		
132	4.00	5.00

Bullseye App.	4.00	4.00
133-137	10.00	10.00
J. Byrne-a		
Ghost Rider App.		
139-145	4.00	4.00
146	4.00	8.00
Bullseye App.		
147-149	4.00	4.00
150	4.00	4.00
1st App. Paladin		
151-157	4.00	4.00
158 F. Miller-a	35.00	40.00
159	15.00	17.50
160-161	7.50	15.00
162 S. Ditko-a	3.00	4.00
163-164	6.00	10.00
165-167	5.00	10.00
168	19.00	25.00
1st App. Elektra		
169	7.00	8.00
Elektra App.		
170-175	5.00	8.00
176-190	3.00	6.00
181	6.00	10.00
Death of Elektra		
182-184	8.00	10.00
Punisher App.		
185-191	2.50	5.00
192-195	2.00	2.00
196	6.00	8.00
Wolverine App.		
197-210	2.00	2.00
211-218	1.00	1.00
219	1.00	5.00
220-225	1.00	1.00
226 Miller plots	2.00	2.00
227	3.50	5.00
228-233	2.00	5.00
234-237	1.00	1.00
238	5.00	6.00
Sabretooth App.		
239-240	1.00	1.00
241 T. McFarlane-a	1.00	4.00
242-247	1.00	1.00
248-249	7.00	8.00
Wolverine App.		
250 J. Romita Jr.-a starts	1.00	1.00
1st App. Bullet		
251	1.00	1.00
252	3.50	3.50
253	1.00	1.00
254	7.00	14.00
1st App. Typhoid Mary		
255	6.50	6.50
Typhoid Mary App.		
256	5.00	5.00
257	12.00	20.00
Punisher App.		
258	1.00	5.00
1st App. The Bengal		
259	3.00	5.00
Ghost Rider App.		
260	3.00	5.00
261-271	1.00	1.00
272	1.00	3.00
1st App. Shotgun		
273	1.00	3.00
274-282 J. Romita Jr.-a ends	1.00	1.00
283-291	1.00	1.00
292-293, 295	1.00	2.50
294-299	1.00	1.00
300	3.50	3.50
301-318	1.25	2.00
319 S. McDaniel-a, D. Chichester-w	5.00	16.00
319 2nd print	1.25	1.25
320	5.00	10.00
321	1.50	3.00
321	2.50	7.00
Glow cover ed.		
322	1.25	2.00
323-324	1.25	1.25
Annual 4	2.50	2.50
Annual 5	5.00	5.00
Annual 6-7	2.00	2.00
Annual 8	2.25	2.25
Annual 9	2.95	2.95
Special 1	27.50	27.50
Special 2-3	9.00	9.00

DAREDEVIL: MAN WITHOUT FEAR		
Marvel		
(1993-Present)		
1 J. Romita Jr.-a, F. Miller-w	4.00	5.00
2-4	2.95	2.95

DARK ANGEL		
Marvel		
(1993-Present)		
Formerly Hell's Angel		
1-16	1.75	1.75

DARK DOMINION		
Defiant		
(1993-Present)		
1-2	2.50	2.50

DARK GUARD		
Marvel		
(1993-Present)		
1-4 C. Pacheco-a, D. Abnett-w	1.75	1.75

DARK HORSE COMICS		
Dark Horse		
(1992-Present)		
1-6, 9	3.00	3.00
7	3.00	4.00
1st Tales of the Jedi		
8	3.00	7.00
1st App. X		
9	2.50	4.00
10-15	2.50	2.50

DARK HORSE PRESENTS		
Dark Horse		
(1986-Present)		
1	10.00	12.00
1st App. Concrete		
1 2nd Print	3.50	3.50
1 3rd Print	2.50	2.50
2	7.00	7.00
3	6.00	6.00
4-5	4.50	4.50
6-10	3.00	3.00
11-19	2.50	2.50
20	3.00	3.00
21-23	2.50	2.50
24 Origin Aliens	25.00	32.00
25-31	3.00	3.00
32	4.00	4.00
33	3.00	3.00
34	6.00	9.00
35	9.00	15.00
36	5.00	14.00
1st Aliens vs. Predator		
36	5.00	12.00
Line drawn cover version		
37-39	2.00	2.00
40	3.00	3.00
41	2.00	2.00
42-43	5.00	5.00
44-45	2.00	2.00
46	4.50	4.50
47	2.00	2.00
48-50	2.50	2.50
51-53	3.00	3.00
54	4.00	11.00
1st App. Next Men by Byrne		
55	4.00	4.00
56	4.00	4.25
57	3.50	4.25
58-66	2.50	2.50
67	4.50	4.50
68-76	2.25	2.25
Special 1	5.00	6.00

DARK HORSE PRESENTS: ALIENS		
Dark Horse		
(1992)		
1	6.00	10.00
1 Platinum	15.00	20.00

DARK SHADOWS		
Gold Key		
(1969-1976)		
1 With poster	75.00	120.00
1 No poster	60.00	60.00
2	55.00	70.00
3 With poster	75.00	100.00
3 No poster	47.00	47.00
4-6	53.00	65.00
7	51.00	65.00
8-10	32.00	45.00
11-16	28.00	35.00
17-20	25.00	35.00
21-35	20.00	25.00

HERO PRICE GUIDE

DARKER IMAGE		
Image		
(1993-Present)		
1 R. Liefeld, Jim Lee & S. Kleith-a	1.75	2.00
1	35.00	65.00
Silver foil logo, B&W cover and insides		
1 Gold	40.00	40.00

DARKHAWK		
Marvel		
(1991-Present)		
1 M. Manley-a starts	10.00	15.00
1st App. Darkhawk, Hobbogoblin cameo		
2-3	6.00	10.00
Spider-Man and Hobbogoblin App.		
4	5.00	8.00
5	5.00	7.00
6	6.00	6.00
7-8	3.00	5.00



9 Punisher	3.00	6.00
10-12	2.00	3.00
13-14	3.00	5.00
15-19	1.50	2.00
20-23	1.00	1.25
24, 26	1.25	1.50
25 M. Manley-a ends	1.25	1.50
27-36	1.25	1.25
Annual 1	3.00	3.00
Annual 2	3.00	3.00

DARKHOLD		
Marvel		
(1992-Present)		
1	2.50	3.00
2-9	1.50	1.50
10-15	1.75	1.75

DARKSTARS, THE		
DC Comics		
(1992-Present)		
1 L. Stroman-a	2.00	8.00
1st App. Darkstars		
2 L. Stroman-a	4.00	8.00
3 L. Stroman-a	2.00	4.00
4 T. Charest-a	3.00	15.00
5-7 T. Charest-a	2.00	10.00
8-15	1.75	1.75

DC 100 PAGE SUPER SPECTACULAR		
DC Comics		
(1971-1973)		
4-5	3.50	3.50
6	4.00	4.00
7-13	5.00	5.00

HERO PRICE GUIDE

14	7.00	7.00
15-22	3.00	3.00

DC COMICS PRESENTS

DC Comics
(1978-1986)

1-12	1.00	1.00
13	2.50	2.50
Legion of Super-Heroes App.		
14-18	1.00	1.00
19	1.00	1.00
Batgirl App.		
20-25	1.00	1.00
26	1.00	10.00
1st App. New Teen Titans		
27	1.00	6.00
28-40	1.00	1.00
41	3.00	3.00
Joker App.		
42-71	1.00	1.00
72	3.00	3.00
Joker and Phantom Stranger App.		
73-76	1.00	1.00
77-78	4.50	4.50
Animal Man App.		
79-84	1.00	1.00
85 A. Moore-w	3.00	3.00
Swamp Thing App		
86-97	1.00	1.00
Annual 1-4	1.00	1.00

DC SPECIAL

DC Comics
(1968-1971)

1	9.00	9.00
2-7	5.00	5.00
8	5.00	15.00
9-15	5.00	5.00
16	5.00	5.00
Super Gorillas		
17	5.00	5.00
18-29	4.00	4.00

DC SPECIAL SERIES

DC Comics
(1977-1981)

1	4.00	6.00
Aquaman, Atom, Batman, Flash, Green Lantern, Kobra App.		
2-20	3.00	4.00
21 Miller	14.00	14.00
22-24	3.00	3.00
25-26	4.00	7.00
27	5.50	9.00

DC SUPER-STARS

DC Comics
(1976-1978)

1	4.00	6.00
Teen Titans App.		
2-7	1.00	4.00
8	4.00	6.00
9	1.00	4.00
10	4.00	6.00
Batman/Joker App.		
11-12	1.00	4.00
13	1.00	4.00
Sergio Argones special		
14	1.00	4.00
15 M. Rogers-a	3.00	6.00
16	1.00	4.00
17	2.00	8.00

DC UNIVERSE: TRINITY

DC Comics
(1993)

1	3.00	4.00
2	2.95	2.95

DEAD CLOWN

Malibu
(1993-Present)

1-2	2.50	2.50
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DEAD IN THE WEST

Dark Horse
(1993-Present)

1	3.95	3.95
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DEADLY FOES OF SPIDER-MAN

Marvel
(1991)

1	2.25↓	6.00
Kingpin and Punisher App.		
2-4	1.50↓	5.00

DEADMAN

DC Comics
(1986)

1-4 J. Lopez-a	1.00	1.00
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DEADMAN: LOVE AFTER DEATH

DC Comics

1-2 K. Jones-a	3.50	3.50
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DEADPOOL

Marvel
(1993-Present)

1 J. Madureira-a, F. Nicieza-w	3.50↑	7.00↑
2	3.00	6.00
3	3.00↑	6.00↑
4	2.00	2.00

DEATH 3

Marvel
(1993-Present)

1-4	1.75	1.75
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DEATH GALLERY

DC Comics
(1993)

1 Various-a	2.95	2.95
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DEATH: THE HIGH COST OF LIVING

DC Comics
(1993)

1 C. Bachalo-a, N. Gaiman-w	4.00	6.00
1 Platinum	50.00↑	125.00
2	3.00	7.00
3	3.00	5.00
HC	19.95	19.95

DEATH METAL

Marvel
(1993-Present)

1	1.95	1.95
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DEATH WRECK

Marvel
(1993-Present)

1	1.95	1.95
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DEATH'S HEAD

Marvel
(1988-1989)

1	5.00	17.00
2	4.00	8.00
FF App.		
3-4	3.00	5.50



5-8	4.00	5.50
9-10	2.25	3.50

DEATH'S HEAD II

Marvel
(1992)

1	1.50	1.75
2	1.35	1.75
3	1.35	1.65
4	1.25	1.80
5-8	1.50	2.00
9-13	1.95	1.95
14	2.95	2.95

Limited Series

1	8.00	10.00
2	5.75	8.00
3	3.00	5.00
4	3.00	5.00

Capt. America, Daredevil, Dr. Strange, Punisher, She-Hulk, Spider-Man, and Wolverine in year 2020 App.

DEATH'S HEAD GOLD

Marvel
(1993-Present)

1	3.95	3.95
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DEATHBLOW

Image
(1993-Present)

1-2 Jim Lee-a/w	1.25↓	1.75
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DEATHLOK

Marvel
(1991-Present)

1 D. Cowan-a	2.25	4.00
2	2.00	3.00
Forge App.		
3-4	2.00	3.00
5	2.00	3.00

X-Men and FF cross-over

6-7	1.25	2.50
8	1.25	2.00
9-10	1.00	2.00
11-24	2.00	2.00
25	1.75	4.00
26-31	1.75	1.75
Annual 1	3.00	3.00
Annual 2	2.95	2.95

Limited Series

1	5.00	9.00
2-4	4.00	6.00

DEATHMATE

Image/Valiant
(1993-Present)

Prelude	2.95	2.95
Gold Ed.	40.00↓	50.00
Black Jim Lee-a	4.95	4.95
1st App. Gen X; Burn-Out, Fairchild, Freefall and Grung		
Blue	4.95	4.95
Gold Ed.	35.00↓	40.00↓
Epilogue	2.95	2.95
Yellow B. Chang-a	4.95	4.95
Gold Ed.	35.00↓	40.00↓

DEATHSTROKE: THE TERMINATOR

DC Comics
(1991-Present)

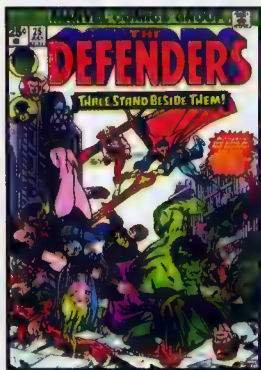
1	4.00	8.00
1 2nd Print	2.00	5.00
2	3.00	5.00
3	2.00	2.95
4	2.50	3.50
5	1.75	3.50
6	1.50	2.00
7-8	1.25	2.00
9	1.25	2.00
1st App. new Vigilante		
10-21	1.25	2.00
22-32	1.75	1.75
Annual 1	3.00	3.75
Annual 2	3.50	3.50
TPB	12.95	12.95

DEFENDERS, THE

Marvel
(1972-1986)

1 S. Buscema-a starts	45.00	60.00
Hulk, Dr. Strange, and Namor start		
2	20.00	30.00
3	12.00	20.00

4 Valkyrie joins	12.00	20.00
5	12.00	20.00
8	10.00	15.00
7	12.00	15.00
8-9	10.00	15.00
10	16.00	25.00
Hulk vs. Thor, Avengers App.		
11-14	8.50	9.00
15-16	8.00	13.00



Megneto and Brotherhood of Evil Mutants App.

17-20	6.50	7.00
21-24	5.25	6.00
25	5.25	6.00
Son of Satan App.		
26-29	8.00	10.00
Guardians of the Galaxy App.		
30-37 S.Buscema-a ends	4.25	5.00
38-52	4.25	5.00
53	4.25	5.00
1st App. Lunatik		
54-60	3.00	4.25
61-76	2.50	3.75
76-93	2.00	2.50
94	2.00	2.50
1st App. Gargoyles		
95	2.00	2.50
96	3.50	5.00
Ghost Rider App.		
97-103	2.00	2.25
104	2.00	2.25
Beast joins		
105	2.00	2.25
Son of Satan joins		
106	2.00	2.25
Death of Nighthawk		
107-149	2.00	2.25
150	2.50	4.00
151-63	2.00	2.25
152	2.75	3.50
Annual 1	4.00	5.00

DEMOLITION MAN

DC Comics
(1993)

1-2	1.75	1.75
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DEMON, THE

DC Comics
(1972-1974)

1 Kirby-a/w	4.95	17.50
2-6	2.25	9.00
7-12	6.00	12.00
13-16	2.00	6.00
2nd Series (1990-Present)		
1	2.00	4.00
2-18	0.75	1.50
19-26	2.50	3.00
27-34	1.75	1.75
35-43	1.75	1.75
Annual 1	2.00	3.50
Annual 2	3.50	3.50
Limited Series (1987)		
1-4 Wagner-a/w	2.00	4.00

DESTROYER DUCK

Eclipse
(1982-1984)

1 J.Kirby-a	3.50	12.50
1st App. Groot		
2-7	1.00	1.50

DETECTIVE COMICS

DC Comics
(1955-Present)

225	2400.00	2500.00
1st App. Martian Manhunter		
226	500.00	550.00
227-229	250.00	300.00
230	300.00	350.00
1st App. Mad Hatter		
231-232	130.00	190.00
233	700.00	750.00
1st App. Batwoman		
234	130.00	190.00
235	290.00	340.00
Origin of Batman and his costume		
236	180.00	215.00
237-240	130.00	190.00
241-260	115.00	145.00
261	100.00	116.00
262-264	100.00	116.00
265	145.00	180.00
Origin retold		
266	100.00	116.00
267	100.00	120.00
1st App. Batmite		
268-270	100.00	116.00
271	100.00	116.00
Origin of Martian Manhunter		
272	65.00	83.00
273	73.00	90.00
274-280	69.00	77.00
281	59.00	63.50
282-297	59.00	63.50
298	86.00	92.75
1st App. Modern Clayface (Matt Hagen)		
299-300	35.00	37.25
301	38.75	41.00
Manhunter returns to Mars		
302-326	30.00	32.00
327	30.00	37.00
1st New Batman look		
328	52.50	58.00
Death of Alfred		
329-330	30.00	32.00
331	21.50	23.60
332	25.00	27.40
Joker App.		
333	21.50	23.50
334	21.50	23.50
1st App. The Outsider		
335-340	21.50	23.50
341	25.00	27.40
Joker App.		
342-344	21.50	23.50
345	21.50	23.50
1st App. Block Buster		
346-358	21.50	23.50
359	25.30	28.00
1st App. new Batgirl		
360-364	21.50	23.60
365	25.00	27.40
Joker App.		
366-368	21.50	23.60
369	30.00	33.20
370 N.Adams cover	21.50	23.60
371	15.20	18.60
1st New Batmobile from TV		
372-386	11.00	13.40
387	29.00	30.00
Reprints Detective 27		
388	15.20	18.50
389-390	11.00	13.40
391 N.Adams-a	8.00	9.50
392-394	8.00	9.50
395 N.Adams-a	14.50	16.00
396	8.00	9.50
397 N.Adams-a	14.50	16.00
398-399	8.00	9.50
400 N.Adams-a	22.00	29.00
1st App. Man-Bat		
401	8.75	10.00
402, 404 N.Adams-a	14.30	16.50
403, 405-406	8.75	10.00
407-408 N.Adams-a	14.30	16.50
409	8.75	10.00
410 N.Adams-a	15.20	16.30
411-420	9.00	9.85
421-436	7.90	8.85

HERO

PRICE GUIDE

437	11.50	12.35
New Manhunter by W.Simonson		
438-445	9.70	10.15
446-460	6.80	7.15
461-463	5.00	5.50
464	5.00	5.50
1st App. Black Spider		
465	5.00	5.50
466	11.00	12.50
1st App. Signalman		
467-468	11.00	12.50
469	5.00	5.50
1st App. Dr. Phosphorous		
470	5.00	5.50
471	11.00	12.50
1st App. modern Hugo Strange		
472-473	11.00	12.50
474	11.00	12.50
1st App. new Deadshot		
475-476	20.00	22.00
477	15.00	16.00
Adams, Marshal Rogers art		
478	10.00	12.00
1st App. Clayface (Preston Payne)		
479	10.00	12.00
480	6.00	7.00
481 Rogers art	9.00	10.00
482	6.50	8.00
J.Starlin, P.C.Russell, and M.Goden-a		
483	6.50	8.00
40th Anniversary, origin		
484	4.00	4.50
485	4.00	4.50
Death of Batwoman		
486-489	4.00	4.50
500	6.00	8.00
New Hawkman story by Kubert, Batman and Deadman team-up		
501-503	3.50	5.00
504-506	5.00	7.00
507-523	4.00	5.00
524	5.00	6.25
2nd App. Jason Todd		



525	3.50	5.00
526	10.00	12.00
500th App. Batman		
527-531	2.50	3.00
532	5.00	6.00
533-534	2.50	3.00
535	5.00	6.00
536-548 P.Broderick-a,A.Moore-w	3.00	4.00
549-550 P.Broderick-a,A.Moore-w	3.00	4.00
551-564	3.00	4.00
565-568	2.40	3.00
569-570	5.00	6.00
571	2.40	3.00
572	3.25	4.00

HERO PRICE GUIDE

573	2.40	3.00
574	5.00	5.25
Origin of Batman and Jason Todd		
575 A. Davis-a	10.00	15.00
Year 2 begins		
576-578 T. McFarlane-a	10.00	12.00
Year 2		
579-597 N. Breyfogle-a	1.50	2.00
598 D. Cowan-a	4.50	6.75
599 D. Cowan-a	4.00	4.25
600 D. Cowan-a	3.00	5.00
601-605 N. Breyfogle-a	1.50	2.00
606-610 N. Breyfogle-a	1.50	1.75
611-621 N. Breyfogle-a	1.25	1.50
622-626 J. Aparo-a	1.25	1.50
627 J. Aparo-a	2.00	3.75
600th Detective with Batman		
628-651	1.50	2.00
652-653	2.00	3.00
654-655	1.25	1.50
656-657	6.00↑	8.00
658-659	4.00	10.00
660	5.00↑	10.00↑
661	4.00↑	7.50
662	4.00↑	5.00↓
663-664	3.00↓	5.00
665-666	2.00	3.00↓
667-669	1.25	1.25
670	1.50	1.50
Annual 1	5.00	5.50
Annual 2	4.00	4.25
Annual 3-4	1.75	2.40
Annual 5	2.50	3.00

DIECUT Marvel (1993-Present)

1	2.50	2.50
2-4	1.75	1.75

DIECUT VS. G FORCE Marvel (1993-Present)

1-2	2.75	2.75
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DOCTOR CHAOS Triumphant (1993-Present)

1	2.50	2.50
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DOCTOR SOLAR, MAN OF THE ATOM Gold Key (1962-1969)

1	140.00	275.00
1st App. Doctor Solar		
2	65.00	75.00
3-5	45.00	65.00
6-10	27.00	33.00
11-14	27.00	30.00
15	28.00	36.00
16-20	27.00	30.00
21-27	15.00	20.00
28-31	5.50	7.00

DOCTOR STRANGE Marvel (1968-1969)

169	78.00	80.00
170-176	31.00	33.00
177	27.00	28.00
New costume		
178-183	27.00	28.00
2nd series (1974-1987)		
1	25.00	28.00
2	15.00	20.00
3-5	7.00	8.00
6-10	4.50	5.50
11-20	4.00	4.50
21-26	3.00	3.50
27-77	1.00	1.50
78	2.00	2.50
New costume		

79-80	1.00	1.50
81	1.00	2.00
Annual 1	3.50	4.00

DOCTOR STRANGE, SORCERER SUPREME Marvel (1988-Present)

1	4.50	5.00
2-10	1.50	1.50
11	4.50	5.00
12-14	1.50	1.50
15 J. Guice-a	6.00	7.00
Unauthorized Amy Grant photo cover		
16-27	1.50	1.50
28	1.75	2.00
29-30	1.50	1.50
31-35	2.50	3.00
37-49	1.75	1.75
50	2.00	2.50
Huik, Ghost Rider and Silver Surfer App.		
51-59	1.75	1.75
60	1.75	4.00
New costume		
61	1.75	1.75
Annual 2	2.00	2.50
Annual 3	3.00	3.00
Giant 1	2.00	3.00

DOCTOR STRANGE/GHOST RIDER Marvel (1991)

1	3.00	5.00
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DOOM 2099 Marvel (1993-Present)

1 P. Broderick-a	4.00↑	7.00↑
2-3	1.25	2.00
4-7	1.25	1.50
8-13	1.25	1.25



DOOM PATROL THE DC Comics (1964-1973)

86	64.00	65.00
87-90		
91	40.00	40.00
1st App. Mento		
92-98	40.00	40.00
99	40.00	40.00
1st App. Beast Boy later to become Changeling of the Titans		
100	50.00	50.00
101-110	22.50	24.00
111-120	21.00	20.00
121	60.50	60.00
122-124	2.50	5.00

DOOM PATROL DC Comics (1987-Present)

1 S. Lightle-a, P. Kupperberg-w	2.00	2.00
2 S. Lightle-a, P. Kupperberg-w	1.00	1.00

3 S. Lightle-a, P. Kupperberg-w	1.00	1.00
1st App. Loadstone (Rhea)		
4 S. Lightle-a, P. Kupperberg-w	1.00	1.00
1st App. Karma		
5 S. Lightle-a, P. Kupperberg-w	1.00	1.00
6-18 E. Larsen-a, P. Kupperberg-w	1.00	1.00
19 G. Morrison-w	15.00	17.00
Changeover		

20-24	8.00	9.50
25-30	4.00	6.00
31-49	1.50	1.50
50-57	2.00	2.50
51-56	1.50	1.50
58-60	1.50	1.50
61-67	1.00	1.75
68-70	1.75	1.75
71-73	1.95	1.95
Annual 1	1.00	1.50
Annual 2	3.95	3.95
TPB Crawling from the Wreckage	20.00	20.00

DOORMAN Cult (1993-Present)

1	2.50	2.50
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DONNA MATRIX Reactor (1993-Present)

1	2.95	2.95
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DOUBLE LIFE OF PRIVATE STRONG Archie (1959)

1 Kirby-a/w	310.00	350.00
2	210.00	275.00

DRACULA (BRAM STOKER) Topps Comics (1992-1993)

1 M. Mignola-a	3.25	8.00
1 Red Fol	25.00	65.00
2	3.25	5.00
3	3.25	6.00
4	2.50	5.00

DRACULA VS. ZORO Topps Comics (1993)

1	2.95	2.95
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DRAGON LINES Epic/Marvel (1993)

1-4 R. Lim-a	1.95	1.95
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DRAGON LINES: WAY OF THE WARRIOR Epic/Marvel (1993-Present)

1 R. Lim-a	2.25	2.25
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DYNAMO Tower Comics (1966-1967)

1 W. Wood-a	27.50	28.00
2-4	18.00	30.00

E-MAN Alpha (1993-Present)

1	2.75	2.75
1 Deluxe ed.	3.25	3.25

ECLIPSO DC Comics (1992-Present)

1-4 B. Sears-a	1.00	1.25
5-14	1.00	1.25
15	1.50	1.50
Annual 1	2.50	2.50

ECLIPSO: THE DARKNESS WITHIN DC Comics (1992)

1-2 B. Sears-a	1.50	2.00
1 With Gem	3.85	4.25

ECTOKID

Marvel/Razorline
(1983-Present)

1 S.Skroce-a,L.Wachowski-w	2.50	2.50
2-5	1.75	1.75



EERIE (MAGAZINE)

Warren
(1965-1983)

1	135.00	142.00
12nd Print	63.50	64.50
2	24.00	25.00
3	15.00	20.00
4-10	10.00	15.00
11-22	8.00	12.00
23	8.00	9.00
24-25	7.00	8.00
26-41	4.00	5.00
42	6.00	7.00
43-45	4.00	5.00
46-50	3.00	4.00
51	6.00	7.00
52-53	3.00	4.00
54-55	4.00	5.00
56-59	3.00	4.00
60	5.00	6.00
61-81	3.00	4.00
81-139	1.50	2.50
Year Book '70,'71	9.00	10.00
Year Book '72	9.00	10.00

EIGHTBALL

Fantagraphics

1	3.00	10.00
2-10	2.50	3.00
11-12	2.75	2.75

ELEKTRA: ASSASSIN

Marvel
(1986-1987)

1 B.Stenkiewicz-a,F.Miller-w in all	4.00	5.00
2	3.00	4.00
3-7	2.00	3.00
8	5.00	6.00
TPB	16.00	16.00

ELEMENTALS

Comico
(1984-1988)

1	4.00	5.00
2	2.50	3.50
3-7	1.50	2.50
8-29	0.50	1.50
2nd Series (1989-Present)		
1-28	1.50	2.50
Special 1	1.25	1.75
Special 2	1.00	2.00

ELFQUEST

WaRP
(1978-1985)

1	32.00	33.00
1 2nd Print	9.00	10.00
1 3rd Print	4.00	5.00
1 4th Print	0.50	1.50

2	19.00	20.00
2 3rd Print	2.00	3.00
3	19.00	20.00
3 3rd Print	2.00	3.00
4	19.00	20.00
5	19.00	20.00
5 3rd Print	2.00	3.00
2-5 2nd Print	4.00	5.00
2-5 4th Print	2.00	3.00
6	8.00	9.00
7-9	8.00	9.00
6-9 2nd Print	3.00	4.00
6-9 3rd Print	1.00	2.00
10-21	5.00	6.00
10-14 2nd Print	0.50	1.50

ELFQUEST: BLOOD OF TEN CHIEFS

WaRP

(1993-Present)

1-3	2.00	2.00
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ELFQUEST: THE HIDDEN YEARS

WaRP

1	2.00	4.00
2-9	2.00	2.00

ELFQUEST:

KINGS OF THE BROKEN WHEEL

WaRP

(1990-Present)

1-9	3.00	4.00
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ELFQUEST: NEW BLOOD

WaRP

(1992-Present)

1	2.50	4.00
2-6	2.50	3.00
7-11	2.00	2.00

ELFQUEST: SIEGE AT BLUE MOUNTAIN

WaRP

(1987-1988)

1	6.50	7.00
1 2nd Print	2.25	3.00
2	4.00	4.25
2 2nd Print	2.25	4.00
3	3.00	4.00
4	3.25	4.00
5-8	3.00	3.50

Dreadstar

#1

Publisher:	Epic/Marvel
Issue No.:	#1
Writer:	Jim Starlin
Artist:	Jim Starlin
Inker:	Jim Starlin
Cover Price:	\$1.50
Current Low Price:	\$2.50
Current High Price:	\$5.00

Overview: The beginning of one of Starlin's most epic stories. Dreadstar is a man with a vengeance and a very powerful sword.

HERO RATING:



HERO
CONTEST

H.I. PICK

This may not be the greatest of investment books of all time, but it is a great read. Dreadstar is coming back, this time with Malibu and Peter David writing it. It could become really popular.

DEALER PICK

"The new series will probably increase interest in the book, which has been non-existent over the past several years. The story and art are first rate...Starlin cosmic epic begins. This is what Starlin does best and this book is to the nth degree."

HERO CONTEST #188

Getting #1 of this may not be much, but how about the first 10? So tell us who did the art and story to this book.

HERO PRICE GUIDE

ELSEWHERE PRINCE

Marvel/Epic
(1990)

1-6 Shanower-a, Moebius-w	2.00	2.00
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ENIGMA

DC Comics
(1993)

1	3.50	5.00
2	3.25	3.50
3-8	2.50	3.00

ETERNAL WARRIOR

Valiant

(1992-Present)

1	10.00	20.00
1 Gold logo	25.00↓	40.00↓
1 Gold foil logo	25.00↓	75.00↓
2	5.00	12.00
3	3.50	7.00
4	9.95	20.00↑
5	7.00	17.00
6	3.50	7.00
7	3.00	6.00↑
8	3.00	8.00
9	2.50	4.00
10-11	2.00	3.00
12-14	2.25	3.00
15-19	2.25	2.25
Yearbook 1	3.95	3.95

ETERNALS

Marvel

(1976-1978)

1 J.Kirby-a	2.50	4.00
2-5	2.75	3.00
6	2.25	2.50
7-11	1.50	2.00
12-14	1.50	2.25
15-19	1.50	2.75

HERO FACT FILE



"The new series will probably increase interest in the book, which has been non-existent over the past several years. The story and art are first rate...Starlin cosmic epic begins. This is what Starlin does best and this book is to the nth degree."

HERO CONTEST #188

Getting #1 of this may not be much, but how about the first 10? So tell us who did the art and story to this book.

HERO PRICE GUIDE

EUDEMON

Dark Horse
(1993-Present)

1-3 2.50 2.50

EXCALIBUR

Marvel
(1987-Present)

1 A.Davis-a, C.Claremont-w 9.00↓ 11.00
Captain Britan, Meggan, Nightcrawler,
Phoenix and Shadowcat start
2 A.Davis-a 4.00 5.25
3 A.Davis-a 3.75 4.00
4 A.Davis-a 2.50 4.25
5-10 2.00 3.25
11-17 2.00 2.50
18-22 1.50 2.00
23 A.Davis-a 2.00 2.25
24-26 1.75 2.00
27-41 2.00 2.50
42 A.Davis-a/w starts 2.00 2.50



43-56 2.00 2.50
57 2.00 2.50
Cyclops and Wolverine App.
58 2.00 2.50
X-Men App.
59-68 2.00 2.50
69-70 1.75 1.75
71 3.95 3.95
72-73 1.75 1.75
Annual 1 2.95 2.95
Special Edition
1st Print 6.00 15.00
1st App. Excalibur
2nd Print 4.75 5.00
3rd Print 3.50 3.75
4th Print 5.00 5.50
Special- The
Possession 3.00 3.00
Special-XX
Crossing 2.50 2.50

EXILES

Malibu/Ultraverse
(1993-Present)

1 1.95 2.50↓
2-3 1.95 1.95

EXTREME TOUR BOOK

Extreme
(1992)

Tour Ed. 5.00 8.00
Coupon expired
Gold ed. 40.00 50.00

Gold/Signed ed. 60.00 80.00
Sendaway 25.00 25.00
San Diego Special 20.00 20.00

EXTREMIST

DC Comics
(1993-Present)

1-4 1.95 1.95
1 Platinum 10.00 25.00

FANTASTIC FABLES

Dark Horse
(1993-Present)

1 2.50 2.50

FANTASTIC FOUR

Marvel
(1961-Present)

1 J.Kirby-a,S.Lee-w starts 7100.00 7150.00
1st App. and origin, 1st App. Mole Man
1 2nd Print 100.00 125.00
2 1550.00 3500.00
3 700.00 1200.00
4 ↑1300.00 1500.00↑
1st App. S.A. Sub-Mariner 1200.00 1300.00
5 1st App. Dr. Doom 650.00 690.00
6 450.00 500.00
7 2nd App. Kurgro 450.00 500.00
8 1st App. Puppet Master and Alicia Masters 450.00 500.00
9 Sub-Mariner App. 450.00 500.00
10 340.00 350.00
11 1st App. The Impossible Man 425.00 550.00
12 FF vs. the Hulk 265.00 300.00
13 1st App. the Watcher, 1st App. The Red Ghost 180.00 200.00
14 180.00 200.00
15 1st App. The Mad Thinker 180.00 185.00
16-17 180.00 185.00
18 1st App. Super Skrull 180.00 185.00
19 210.00 225.00
20 1st App. Molecule Man 115.00 125.00
21 Sgt. Fury App. 80.00 90.00
22-24 245.00 255.00
25-26 Hulk vs. Thing, Avengers app. 95.00 100.00
27 Dr. Strange App. 115.00 120.00
28 X-Men App. 65.00 70.00
29 65.00 70.00
30 1st App. Diablo 55.00 65.00
31 Avengers App. 55.00 65.00
32 55.00 110.00
33 1st App. Attuma 55.00 65.00
34 55.00 120.00
35 1st App. Dragon Man 55.00 120.00
36 1st App. Madam Medusa and the Frightful Four 55.00 80.00
37-40 37.00 40.00
41-42 37.00 40.00
43 37.00 40.00
44 1st App. Gorgan 37.00 40.00
45 Cameo App. Black Bolt 37.00 60.00
46 1st Full App. Black Bolt 37.00 40.00
47 490.00 550.00
48 1st App. Silver Surfer and Galactus 100.00 110.00
49 120.00 130.00
50 30.00 40.00
51 60.00 65.00
52 1st App. Black Panther 40.00 50.00
53 35.00 40.00
54 45.00 55.00
55 50.00 58.00
56-60 30.00 35.00
61-65

66 75.00 125.00
67 80.00 150.00
1st App. Warlock, then known as Him
68-70 30.00 35.00
71-73 20.00 25.00
74-80 25.00 30.00
81-88 15.00 25.00
89-99 14.00 16.00
100 45.00 55.00
101-102 J.Kirby-a ends 15.00 20.00
103 12.00 15.00
104-111 12.00 15.00
112 30.00 35.00
Hulk vs. Thing
113-125 10.00 15.00
126-127 10.00 10.00
128-157 10.00 12.00
158-160 8.00 10.00
161-180 5.00 6.00
181-199 4.00 6.00
200 6.00 10.00
201-208 2.00 3.00
209 J.Byrne-a/w 2.00 8.00
210 2.00 3.00
211 2.00 3.00
1st App. Terax
212-221 J.Byrne-a/w ends 2.00 3.00
231 2.00 3.00
232-235 3.00 5.00
236-260 4.00 5.00
261-285 2.50 4.00
286 4.00 5.00
X-Factor App.
287-295 1.00 2.00
296 2.00 3.00
Thing rejoins
297-318 1.00 2.00
319 2.00 3.00
320-346 1.00 2.00
347 A.Adams-a 3.00 6.00
347 2nd print 2.00 3.00
348-350 4.00 6.00↓
351-357 1.00 2.00
358 2.25 3.00
359-360 1.00 2.00
361-368 1.00 2.25
369 2.00 3.00
371 2.00 3.50
372-374 1.50 2.00
375 1.95 3.50
376-380 1.25 2.00
381 1.25 4.00↑
382-384 1.25 1.25
Annual 1 345.00 350.00
Annual 2 195.00 200.00
Annual 3 85.00 90.00
Annual 21 4.00 5.00
Annual 22-24 2.00 2.50
Annual 25 3.00 3.00
Annual 26 3.00 3.00
Special 4 43.00 45.00
Special 5 55.00 100.00
Special 6 30.00 35.00
Special 7 18.00 21.00
Special Ed. 1 2.00 2.50

FANTASTIC FOUR UNLIMITED

Marvel
(1993-Present)

1-4 3.95 3.95

FANTASTIC FOUR VS. X-MEN

Marvel
(1987)

1 4.00 5.00
2-4 3.00↓ 4.50

FANTASY QUARTERLY

Independent Publishers
(1978)

1 60.00 75.00
1st App. Elfquest

FAUST

Northstar
(1989-Present)

1 T.Vigil-a 10.00 35.00
1 2nd Print 10.00↓ 12.00↓
1 3rd Print 5.00↓ 6.00↓
1 4th Print 2.25 2.75
2 6.00 25.50
2 2nd Print 2.50 4.00
2 3rd Print 2.50 3.50
3 14.00 24.00

3 2nd Print	2.50	3.00
4	7.50	15.00
5	17.00	19.95
6	7.00	9.00
7-8	3.00	4.95

FEAR

Marvel
(1970-1975)

1	8.00	8.00
2-6	4.00	4.50
7-9	2.00	3.00
10	7.00	9.00
Man-Thing App.		
11,12	2.00	4.00
13-14	1.00	2.00
15	2.00	4.00
16-18	1.00	2.00
19	13.00	15.00
1st app. of Howard the Duck		
20	17.00	20.00
Morbis App.		
21-25	7.00	15.00
26-31	5.00	12.00

FEUD

Epic/Marvel
(1993-Present)

1 M.Nelson-a.M.Baron-w	2.50	2.50
2-4	1.95	1.95

FIREARM

Mailbu/Ultrasave
(1993-Present)

1-2	1.95	1.95
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FIRESTAR

Marvel
(1986)

1	2.50	3.00
X-Men App.		
2	4.00	6.00
3-4	2.50	3.00

FLAMING CARROT

Dark Horse
(1984-Present)

1 B.Burden-a/w	30.00	40.00
2	22.00	28.00
3	13.00	20.00
4-6	11.00	13.00
7-9	8.00	9.00
10-12	3.00	4.00
13-14	2.50	3.50
15	9.00	10.00
16-20	2.00	3.00
21-24	1.00	2.00
25	1.00	2.00
TMNT App.		
26	1.00	2.00
27-29	2.00	2.75

FLAMING CARROT COMICS

Killian Barracks
(1981)

1 B.Burden-a/w	50.00	75.00
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FLASH DC Comics (1978-Present)

1 J.Guice-a.M.Baron-w	3.75↓	7.00↑
New Teen Titans App.		
2 J.Guice-a.M.Baron-w	3.00	4.00
3 J.Guice-a.M.Baron-w	3.00	4.00
1st App. Kilgore		
4 J.Guice-a.M.Baron-w	2.75	3.50
1st App. Speed McGee		
5-6 J.Guice-a.M.Baron-w	2.75	3.50
7 J.Guice-a.M.Baron-w	1.75	2.50
1st App. Blue Trinity		
8 J.Guice-a.M.Baron-w	1.75	2.50
9 J.Guice-a.M.Baron-w	1.75	2.50
1st App. Chunk		
10-20	1.75	2.50
21-30	1.00	1.50
31-49	0.75	1.50
50	1.50	2.00
51-72	0.75	1.50
73	2.00	2.00
74-75	2.00	2.50
76-81	1.25	1.25
80	2.50	2.50
Direct, foil cover		
81-85	1.25	1.25
86	1.50	1.50
Annual 1 J.Guice-a	1.25	2.00
Annual 2	1.50	1.75
Annual 3	1.75	1.75
Annual 4	2.00	2.00
Annual 5, 8	2.50	2.50
Special 1	3.00	3.00

FLASH: THE DC Comics (1959-1985)

105	1930.00	1950.00
C.Infantino-a 105-175		
106	620.00	640.00
107-108 C.Infantino-a	300.00	320.00
109	270.00	285.00
110	530.00	600.00
1st App. Weather Wizard and Kid Flash		
111	160.00	200.00
112	170.00	190.00
1st App. Elongated Man		
113	170.00	190.00
1st App. Trickster		
114	135.00	175.00
115-116	103.00	125.00
117	135.00	145.00
1st App. Captain Boomerang		
118-120	103.00	105.00
121	65.00	75.00
122	65.00	75.00
1st App. the Topp		
123	550.00	580.00
Golden Age Flash App.		
124	65.00	75.00
125-128	55.00	65.00
129	55.00	200.00
130-135	55.00	65.00
136	55.00	65.00
1st App. Dexter Miles		
137 JSA App.	250.00	265.00
139	70.00	80.00
1st App. Profesor Zoom		
140	30.00	40.00
1st App. Heat Wave		
141-150	30.00	40.00
151 G.A. Flash	45.00	55.00
152-159	20.00	30.00
160	30.00	40.00
Giant size		
161-168	15.00	25.00
169	30.00	40.00
171-174	18.00	20.00
175	65.00	75.00
2nd Flash/Superman race		
176-177	18.00	20.00
178 C.Infantino-a	23.00	28.00
Giant size		
179-180	18.00	20.00
181-186	8.00	10.00
187 C.Infantino-a	15.00	18.00
188-195	8.00	10.00
196 Giant	17.00	19.00
197-200	8.00	10.00
201-204	4.00	6.00
205	8.00	10.00
206-213	4.00	6.00
214 C.Infantino-a	6.00	9.00
215	11.00	13.00

HERO PRICE GUIDE

216	4.00	6.00
217-219 N.Adams-a	9.00	11.00
220	4.00	6.00



221-225	8.00	16.00
226 N.Adams-a	8.00	8.00
227-228	14.00	16.00
229	5.00	8.00
230-231	14.00	16.00
232-233	5.00	7.00
234-242	2.50	3.50
243	2.50	3.50
Death of The Top		
244-249		
250	2.50	3.50
1st App. Golden Glider		
251-269	2.50	3.50
270	2.50	3.50
1st App. The Clown		
271-274	2.50	3.50
275	3.00	4.00
276	3.00	4.00
Iris West Allen dies		
277-284	3.00	4.00
285	2.50	4.00
286	2.50	3.50
1st App. Rainbow Raider		
287-288	2.50	3.50
289	3.00	6.00
1st Perez DC art		
290 G.Perez-a	2.50	3.50
291 G.Perez-a	1.75	2.50
1st App. Colonel Computron		
292-294 G.Perez-a	1.75	2.50
295-297	1.75	2.50
298	1.75	2.50
1st App. new Shade		
299	1.75	2.50
300	3.00	5.00
301-306 C.Infantino-a	2.50	4.00
307-313 C.Infantino-a	2.00	3.00
314-323 C.Infantino-a	1.75	2.50
324 C.Infantino-a	1.75	2.50
Death of Reverse Flash (Prof. Zoom)		
325-349 C.Infantino-a	1.75	2.50
350 C.Infantino-a	3.00	5.00
Annual 1	235.00	245.00

FLOATERS

Dark Horse
(1993-Present)

1-3	2.50	2.50
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HERO PRICE GUIDE

FLY MAN

Archie
(1965-1966)

32-33	22.00	30.00
34-39	14.00	20.00

FOOLKILLER

Marvel
(1990-1991)

1	1.75	4.00
2-7	1.75	2.00
8	2.00	3.00
9-10	1.75	2.00

FOREVER PEOPLE

DC Comics
(1971-1972)

1	27.00	34.00
1st Full App. Darkside, Superman App.		
2-3	14.00	17.00
4-5	14.00	16.00
6-9	8.00	14.00
10-11	8.00	10.00
Limited Series (1988)		
1-6	1.25	1.25



FRANKENSTEIN

Marvel
(1973-1975)

1	13.00	25.00
2-3	5.00	8.00
4-5	6.00	10.00
6-7	4.00	8.00
8-9	6.00	8.00
10	4.00	8.00
11-18	3.00	5.00

FREEX

Malibu/Ultraverse
(1993-Present)

1	2.50	4.00↑
2-4	1.95	2.50↑
5	1.95	1.95

FURY OF FIRESTORM

DC Comics
(1982-1990)

Becomes Firestorm at 64		
1	1.50	2.00
2-16	0.50	1.00
17	0.50	1.00
1st App. Firehawk		
18-23	0.50	1.00
24	0.50	1.00
1st App. Blue Devil		

25-57		
58	0.50	1.00
1st App. Parasite		
59-60	0.50	1.00
61	45.00	55.00
Test cover		
62-100	0.50	1.00
Annual 1	1.25	1.25
1st App. new Firehawk		
Annual 2-4	1.25	1.25

G.I. JOE: A REAL AMERICAN HERO

Marvel
(1982-Present)

1	6.50	10.00
1 2nd Print	3.50	4.00
2	6.50	7.00
2 2nd Print	2.50	2.75
3-10	3.75	4.00
3 2nd Print	2.00	2.50
4 2nd Print	1.00	1.50
11-20	1.50	2.00
21-22	2.50	3.00
23-24	1.50	2.00
25	2.50	3.00
26-27	2.50	3.00
Origin of Snake-Eyes		
28-30	1.50	2.00
31-139	1.00	1.50
140-144	1.25	1.25

GAMBIT

Marvel
(1993-Present)

1	2.50	2.50
2	2.00	2.00

GENE DOGS

Marvel
(1993-Present)

1-4	1.75	1.75
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GENETIX

Marvel
(1993-Present)

1	2.75	2.75
2-4	1.75	1.75

GHOST RIDER

Marvel
(1967)

1	19.00	35.00
2-7	12.00	20.00
Western Series		
2nd Series (1973-1983)		
1 G.Kane-a	75.00	90.00
Jonny Blaze Ghost Rider, Hellstorm cameo		
2 G.Kane-a	24.00	35.00
1st Full App. Hellstorm		
3 G.Kane-a	20.00	30.00
4 G.Kane-a	24.00	32.00
5 G.Kane-a	24.00	28.00
6	10.00	17.00
7	14.00	17.00
8-10	14.00	20.00
11-19	13.00	15.00
20	18.00	20.00
21-30	6.00	9.00
31-49	5.00	7.00
50	7.00	8.00
51-76	3.00	5.00
77	5.00	7.00
78-80	3.00	4.50
81	8.00	11.00

3rd Series (1990-Present)

1 M.Texiera-a starts	17.00↓	26.00
2	12.00	20.00
3	8.00	14.00
4	15.00	25.00
5	11.00	20.00
5	10.00	16.00
Gold Background 2nd Print		
6	7.00	8.00
7-9	6.00	7.00
10	6.00	7.00
Jonny Blaze App.		
11-14	4.00	6.00
15	6.75	9.00
15	2.95	3.00
Gold Background 2nd Print		
16-17	3.50	5.00
18-19	3.00	3.50
20-24 M.Texiera-a ends	1.95	3.00
25-28	2.00	4.50

28	2.50	7.00
29	1.75	2.00
Jonny Blaze App.		
30	1.75	2.00
31	2.50	3.50
32-39	1.75	2.00
40-44	1.75	1.75
Annual 1	2.95	2.95

GHOST RIDER AND CABLE

Marvel
(1992)

1	3.75	6.00
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GHOST RIDER/BLAZE SPIRITS OF VENGEANCE

Marvel
(1992-Present)

1	2.50	5.00↓
2-4	2.00	2.00
5-6	2.00	3.50
7-11,14	1.75	1.75
12	2.95	2.95
13	2.25	2.25
14-18	1.75	1.75

GHOST RIDER: WOLVERINE: PUNISHER: HEARTS OF DARKNESS

Marvel
(1991)

1	4.95	7.00
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GIANT SIZE...

Marvel
(1974-1975)

Avengers 1	6.00	10.00
1st Modern App. The Whizzer		
Avengers 2-3	4.00	7.00
Death of the Swordsman, 2		
Avengers 4	3.00	7.00
Vision marries Scarlet Witch		
Avengers 5	3.00	7.00
Capt. America 1	7.50	8.00
Capt. Marvel 1	6.75	7.00
Chillers 1	2.50	15.00



Curse of Dracula, 1st App. Liliith		
Chillers 2	1.75	2.00
Chillers 3	2.50	3.00
Chillers 1	3.00	7.00
Conan 1	6.00	12.00
1st App. Belit		
Conan 2	5.00	7.00
Conan 3-5	3.00	5.00
Creatures 1	2.00	7.00
1st App. Tigra		
Dardevil 1	6.00	7.00
Defenders 1	9.00	12.00
Defenders 2-3	5.00	10.00
Defenders 4-5	4.00	10.00
Doc Savage 1	3.00	7.00
Dr. Strange 1	5.00	7.00
Dracula 2	4.00	10.00
Dracula 3	3.00	10.00

Dracula 4	2.00	10.00
Dracula 5	5.00	10.00
Byrne art		
Fantastic 4 2-4	7.75	8.00
Hulk 1	8.00	10.00
Invaders 1	5.00	8.00
Iron Man 1	7.00	8.00
Man-Thing 1	5.00	10.00
Man-Thing 2-3	2.95	3.00
Man-Thing 4-5	4.95	5.00
Triple Action 1-2	1.50	2.00
Master of Kung Fu 1	5.50	6.00
MOKF 2	3.00	3.50
MOKF 3-4	2.50	3.00
Power Man 1	4.95	5.00
Spider-Man 1	19.50	20.00
Spider-Man 2-3	7.75	8.00
Spider-Man 4	35.00	65.00
Punisher		
Spider-Man 5	6.50	7.00
Spider-Man 6	6.50	7.00
Super-Heroes 1	40.00	45.00
Spidey vs. Morbius and Man-Wolf		
Super-Stars 1	10.00	12.00
FF vs. the Hulk		
Super-Villain	5.50	6.00
Team-Up 1		
SVTU 2	3.50	4.00
Thor 1	4.95	5.00
Werewolf 2-3	2.50	3.00
Werewolf 4	2.50	3.00
Morbius App.		
Werewolf 5	2.50	3.00
X-Men 1	180.00	200.00
1st App. new X-Men		
X-Men 2	20.00	24.00

GIVE ME LIBERTY

Dark Horse
(1990-1991)

1 D.Gibbons-a,F.Miller-w	4.50	7.50
2	5.00	6.00
3-4	5.00	5.25

GOBBLEDYGOOK

Mirage
(1984)

1	100.00	215.00
1 One shot	4.50	5.00

GODZILLA

Dark Horse
(1988)

1	5.00	7.50
2-6	3.00	7.50
1 Special	3.00	7.50

GODZILLA

Marvel
(1977-1979)

1	6.00	12.00
2-10	4.00	8.00
11-24	2.50	3.00

GOLDEN AGE. THE

DC Comics
(1993-Present)

1-2	4.95	4.95
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GOOD GUYS

Defiant
(1993-Present)

1	3.50	3.50
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GREEN ARROW

DC Comics
(1988-Present)

2nd Series		
1	6.00	7.50
2	2.00	3.50
3-12	2.00	3.00
13-20	1.50	2.50
21-73	1.00	2.00
74	1.75	1.75
75	2.50	2.50
76-82	1.75	1.75
Annual 1	2.00	3.00
Annual 2	2.00	3.50
Annual 3	2.50	4.00
Annual 4	2.00	3.00
Annual 5	2.80	4.00
Annual 6	3.50	3.50

Limited Series (1983)

1	3.00	5.00
2-4	2.00	3.00

GREEN ARROW: THE LONG BOW HUNTERS

DC Comics
(1987)

1 M.Grell-a/w	6.00	7.50
1 2nd print	1.80	3.00
2	3.50	5.00
3	2.80	4.00

GREEN HORNET, THE (TV)

Gold Key
(1967)

1	115.00	125.00
2	75.00	92.00
3	75.00	90.00

GREEN LANTERN

DC Comics
(1960-191986)

2nd Series		
1	1300.00	1400.00
G.Kane-a 1-61 and 68-75		
2	400.00	600.00
1st App. Pieface		
3	270.00	350.00
4-5	170.00	250.00
1st App. Hector Hammond		
6-10	140.00	170.00



1st App. Tomar-re, 1st App. Sinestro		
11-12	90.00	120.00
13 Flash	125.00	145.00
14	90.00	100.00
1st App. Sonar		
15-20	90.00	100.00
21-22	70.00	90.00
23	70.00	90.00
1st App. Tattooed Man		
24-28	70.00	90.00
29-30	70.00	90.00
1st App. Blackhand, JLA cameo		
31-39	50.00	65.00
40	300.00	350.00
1st App. Crisis		
41-50	40.00	50.00
51-58	20.00	30.00
59	120.00	140.00
1st App. Guy Gardner		
60	15.00	20.00
61	22.00	30.00
62-69	15.00	20.00
70-75	11.00	15.00
76 Neal Adams	90.00	115.00
77 Adams	32.00	40.00
78-80 Adams	22.00	30.00
81-84 Adams	20.00	25.00
85-86 Adams	28.00	36.00
87 Adams	17.00	25.00
1st App. John Stewart		
88	4.00	7.00
89 N.Adams-a	6.00	14.00

HERO PRICE GUIDE

90-99 M.Grell-a	2.00	4.00
100 M.Grell-a	4.00	7.00
1st App. Air Wave II		
101-111	2.00	3.00
112	5.00	7.00
113-115	2.00	3.00
116	17.00	24.00
1st App. Guy Gardner as a GL		
117-119	2.00	3.00
120-121	1.00	2.00
122	1.50	2.50
123	4.00	6.00
124-135	1.00	2.00
136	2.00	3.00
1st App. Citadel		
137	2.00	3.00
138-140	1.00	2.00
141	2.00	3.00
1st App. Omega Men		
142-149	1.00	2.00
150	2.00	3.00
151-193	1.00	2.00
194	2.00	3.00
195	9.00	13.00
Guy Gardner App.		
196-205	1.00	2.00
206-224	1.00	1.50
3rd Series		
1-3	2.50	4.00
4-8	1.00	1.80
9-12	2.00	3.00
13	2.00	2.50
14-18	1.00	1.50
19	1.75	2.50
20-24	1.00	1.50
25	2.00	3.00
26-43	1.00	1.50
44-45	1.25	1.25
46	5.00	6.00
Reign of Superman		
47	1.25	1.25
48	1.50	1.50
Annual 1	2.00	3.00
Special 1-2	2.00	3.00
Ganthet's Tale	6.00	6.00

GREEN LANTERN CORPS QUARTERLY

DC Comics
(1982-Present)

1-5	1.50	2.00
6-7	2.95	2.95

GREEN LANTERN/GREEN ARROW

DC Comics
(1983-1984)

1-7 Reprints	3.00	4.00
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GREEN LANTERN: EMERALD DAWN

DC Comics
(1989-1990)

1 M.Bright-a	6.00	8.50
1 2nd Print	1.50	2.00
2	3.00	5.00
3-4	3.00	5.00
5-6	2.00	3.00
2-6 2nd Print	1.00	1.50

GREEN LANTERN: EMERALD DAWN II

DC Comics
(1991)

1 M.Bright-a	2.00	5.00
2-6	1.50	2.00

GREEN LANTERN: MOSAIC

DC Comics
(1992-Present)

1	1.25	1.50
2-14	1.00	1.50
15-18	1.25	1.25

HERO PRICE GUIDE

GREDEL

Comico
(1983-1984)

1	55.00	70.00
2-3	34.00	42.00
2nd Series		
1-40	2.50	2.50

GREDEL TALES: FOUR DEVILS ONE HELL

Dark Horse
(1993-Present)

1-4 T. Kristiansen-a, J. Robinson-w	2.95	2.95
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GREDEL: WAR CHILD

Dark Horse
(1992-1993)

1	3.00	5.00↑
2-9	3.00	3.00
10	3.00	3.50↑

GRIMJACK

First Comics
(1984-1991)

1	2.00	3.50
2-25	1.50	2.00
26	4.00	5.50
2nd color TMNT		
27-74	1.00	1.50
75	4.50	5.00
Fold out map		
76-81	1.00	1.75

GROO SPECIAL

Eclipse
(1984)

1 S. Argones-a/w	30.00	40.00
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GROO THE WANDERER

Epic/Marvel
(1985-Present)

1 S. Argones-a/w all	7.00↓	12.00
2	4.00↓	8.00
3-10	2.50↓	5.00
11-20	2.00	3.00
21-30	1.00	3.00
31-86	1.00	2.00
87-99	2.00	3.00
100	2.00	4.00
101-108	2.25	2.25
TPB	10.95	10.95

GROO THE WANDERER

Pacific Comics
(1982-1984)

1 S. Argones-a/w all	20.00	30.00
2	15.00	20.00
3-7	8.00	13.00
8	8.00	12.00

GUARDIANS OF THE GALAXY

Marvel
(1990-Present)

1 J. Valentino-a starts	7.50	10.00
2-3	4.00↓	7.00
4-6	4.00	6.00
7	2.25↓	4.00↓
1st App. Malevolence		
8	2.50↓	4.00↓
9	2.50↓	4.00↓
1st App. Rancor		
10	2.25↑	3.50
11-12	1.50	2.50
13	1.50	6.50
1st App. Spirit of Vengeance		
14	1.50	6.50
15-18	1.50	2.50
19-23	1.00	1.50
24	2.50	2.50
25	1.50	2.50
Prism foil cover		
25	2.00	2.00

26-28 J. Valentino-a ends	1.00	1.50
29-40	1.00	1.50
41-43	1.25	1.25
Annual 1	2.00	3.00
Annual 2	1.25	2.50
Annual 3	2.95	2.95

GUMBY'S SUMMER FUN

Comico
(1987)

1	3.00	5.00
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GUMBY'S WINTER FUN

Comico
(1988)

1	2.00	3.00
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GUN RUNNER

Marvel
(1993-Present)

1	2.75	2.75
2-5	1.75	1.75

GUY GARDNER

DC Comics
(1992-Present)

1	1.25↓	2.00↓
2	1.25	1.50
3	1.25	4.00
4-9	1.00	1.50
10-14	1.00↓	1.25
15-16	1.50	1.50

GUY GARDNER REBORN

DC Comics
(1992-1993)

1-3	1.50	5.00
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H.A.R.D. CORPS

Valiant
(1992-Present)

1	5.00	7.00↓
1	25.00↓	40.00↓
Advance Comics ed.		
1 Gold	40.00	75.00
2	2.50	6.00
3	2.25	3.50
4	2.00	3.50
5	1.90	3.50
	3.00	7.00
Special Capital ed.		
5	4.00↓	5.00↓
Comic Defense System		
6	1.75	3.50
7	1.95	2.50
8-15	2.25	2.25

HAMMERLOCKE

DC Comics
(1992-1993)

1-9 C. Sprouse-a	1.75	1.75
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HANNA-BARBERA SUPER TV HEROES

Gold Key
(1968-1969)

1	70.00	80.00
2	47.00	55.00
3-7	38.00	45.00

HARDCASE

Malibu/Ultraverse
(1993-Present)

1	2.50	4.00↑
1	35.00↓	50.00↓
Hologram ed.		
2	2.25	5.00
3	1.95	2.25
4	1.95	3.00↑
Strangers App.		
5-6	1.95	1.95

HARDLOOKS

Dark Horse
(1993)

1-8	2.50	2.50
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HARDWARE

DC/Milestone
(1993-Present)

1 D. Cowan-a	3.00	5.00
1 Platinum ed.	25.00	50.00
1-8	1.50	2.00

9-11	1.50	1.50
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HARROWERS

Epic/Marvel
(1993-Present)

1	2.95	2.95
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HATE

Fantagraphics

1	3.00	5.00
2-5	3.00	5.00
6-12	2.50	3.00



HAVOK AND WOLVERINE- MELTDOWN

Epic/Marvel
(1989)

1	4.50	5.00
2-4	3.00	4.00

HAWK AND DOVE

DC Comics
(1968-1969)

1 S. Ditko-a	34.00	36.00
2-6	24.00	26.00
2nd Series (1969-1991)		
1	1.00	2.00
2-28	0.75	1.50
Annual 1	1.75	2.50
TPB	9.95	9.95
Limited Series (1988-1989)		
1 R. Liefeld-a	4.00	6.00
2-5	3.00	4.00

HAWKEYE

Marvel
(1993-Present)

1-2	1.75	1.75
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HAWKMAN

DC Comics
(1964-1968)

1	100.00	300.00
2	100.00	100.00
3	70.00	70.00
4	80.00	80.00
1st App. Zantanna		
5-10	50.00	50.00
11-15	40.00	40.00
16-25	25.00	25.00
2nd Series (1966-1987)		
1-17	1.00	2.00
Special 1	1.00	2.00
3rd Series (1993-Present)		
1	2.50	4.00↑
2-5	1.75	1.75
Annual 1	3.50	3.50

HAWKWORLD

DC Comics
(1990-1993)

1	2.50	3.50
2-32	1.00	2.00
Annual 1-3	2.50	3.50

Limited Series (1989)

1	4.50	5.50
New costume		
2-3	3.50	4.50

HEROES FOR HOPE. STARRING THE X-MEN

	Marvel	
	(1985)	
1	3.50	4.50

HEX DC Comics (1985-1987)

1-10	.50	1.50
11-13	1.50	2.50
14-18	.50	1.50

HISTORY OF THE DC UNIVERSE

	DC Comics	
	(1986)	
1-2 G.Perez-a,M.Wolfman-w	2.50	3.50

HITCHHIKER'S GUIDE TO THE GALAXY

	DC Comics	
	(1993-Present)	
1-2	4.95	4.95

HOMAGE STUDIOS SWIMSUIT

	Image	
	(1993)	
1	2.00↓	3.00↓

HOKUM & HEX

	Marvel/Razorline	
	(1993-Present)	
1 A.Williams-a,F.Lovece-w	2.50	2.50
2-5	1.75	1.75

HOUSE OF MYSTERY

	DC Comics	
	(1951-1983)	
50	35.00	40.00
51-60	25.00	30.00
61,63	25.00	27.00
62,64	15.00	20.00
65-66	25.00	27.00
67-69,71	15.00	20.00
70,72	25.00	27.00
73-75	15.00	20.00
76	25.00	27.00
77-83	15.00	20.00
84-85	25.00	27.00
86-99	15.00	20.00
100	23.00	25.00
101-116	15.00	18.00
117-119	10.00	12.00
120 Toth art	13.00	15.00
121-130	10.00	12.00
131-142	8.00	10.00
143	115.00	150.00
Martian Manhunter series begins		
144	50.00	55.00
145-155	35.00	40.00
156	43.00	45.00
157-159	35.00	40.00
1st App. Diabolus Idol		
160	60.00	80.00
Robby Reed becomes Plastic Man for one issue		
161-168	25.00	28.00
169	25.00	28.00
1st App. Gem Girl		
170-173	25.00	28.00
174-178	5.00	10.00
179 B.Wrightson-a	20.00	30.00
180-183 B.Wrightson-a	5.00	10.00
184	3.00	7.00
185-186	5.00	10.00
187	1.00	5.00
188 B.Wrightson-a	5.00	10.00
189-190	1.00	5.00
191 B.Wrightson-a	5.00	10.00
192-194	1.00	5.00
195 B.Wrightson-a	5.00	10.00
196-198	1.00	5.00
199	3.00	5.00
200-223	1.00	5.00
224 N.Adams and B.Wrightson-a	2.00	10.00
225-229	1.00	5.00

HOUSE OF SECRETS

	DC Comics	
	(1956-1978)	
1	400.00	450.00
2	150.00	200.00

HERO PRICE GUIDE

3 J.Kirby-a	130.00	150.00
4,8 J.Kirby-a	70.00	90.00
5-7	50.00	70.00
9-11	50.00	70.00
12 J.Kirby-a	60.00	80.00
13-15	40.00	50.00
16-20	35.00	40.00
21-22	25.00	35.00
23	35.00	40.00

1st App. Mark Merlin		
24-30	25.00	35.00
31-50	15.00	25.00
51-60	10.00	15.00
61	120.00	150.00

1st App. Eclipse		
62	40.00	50.00
63-65	20.00	40.00
66	40.00	60.00

1st App.Eclipse		
67	20.00	40.00
68-80	20.00	25.00

HOWARD THE DUCK

	Marvel	
	(1979-1981)	
1	6.00	10.00
2	2.00	4.00
3	2.00	2.00
4-11 G.Colan-a	1.00	1.50
12 G.Colan-a	1.00	4.50
KISS App.		
13 G.Colan-a	1.00	5.50
14-33	1.00	1.00



HULK (MAGAZINE)

	Marvel	
	(1978-1981)	
10	1.50	4.00
11	3.50	6.00
12-24	2.00	3.00
25-27	1.50	3.00

HUMAN FLY

	Marvel	
	(1977-1979)	
1	3.00	3.00
2	5.00	5.00
Ghost Rider App.		
3-19	1.00	1.00

HYBRIDS

	Continuity	
	(1993-Present)	
0 Red foil	15.00	15.00
1-2	2.50	2.50

HERO PRICE GUIDE

HYPERKIND Marvel/Razorline (1993-Present)

1 P.Cullins-a	2.50	3.00
2-4 P.Cullins-a	1.75	1.75

ICEMAN Marvel (1984-1985)

1-4	2.00	2.00
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ICON DC/Milestone (1993-Present)

1-9 M.Bright-a	1.50	1.50
1 Bagged	2.95	3.00

IMAGES OF SHADOWHAWK

Image
(1993-Present)

1-2	1.95	1.95
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IMMORTALIS

Marvel
(1993-Present)

1	2.95	2.95
2-3	1.95	1.95

INCOMPLETE DEATH'S HEAD

Marvel
(1993-Present)

1-12	1.75	1.75
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INCREDIBLE HULK

Marvel
(1962-Present)

1 J.Kirby-a	3800.00	6500.00
1st App. the Hulk		
2 J.Kirby-a	1000.00/1200.00	

3 J.Kirby-a	700.00	800.00
4-5 J.Kirby-a	500.00	600.00
6	800.00	1000.00
1st App. Teen Brigade		
102	140.00	150.00
103	55.00	65.00
104	50.00	50.00
105	35.00	35.00

1st App. Missing Link		
106-110 H.Trimp-a starts	35.00	35.00
111-117	20.00	20.00
118	20.00	20.00

Hulk vs. Namor		
119	20.00	20.00
120-121	11.00	11.00
122	11.00	11.00

Hulk vs. Thing		
123-125	11.00	11.00
126	8.00	8.00

1st App. Valkyrie		
127-130	8.00	8.00
131	8.00	8.00

Hulk vs. Iron Man		
132-135	8.00	8.00
136	8.00	8.00

1st App. Xeron		
137-140	8.00	8.00
141	7.00	7.00

1st App. Doc Samson		
142-148	6.00	6.00
149	6.00	6.00

1st App. The Inheritor		
150-154	6.00	6.00
155	6.00	6.00

1st App. Shaper		
156-160	6.00	6.00
161	6.00	6.00

Mimic dies		
162	6.00	6.00
1st App. The Wendigo, Beast App.		
163	6.00	6.00

1st App. The Gremlin		
164-165	6.00	6.00
166	6.00	6.00

1st App. Zazzax		
167	6.00	6.00
168	6.00	6.00

1st App. The Harpy		
169	6.00	6.00
1st App. Bi-Beast		
170-171	6.00	6.00

172	7.00	7.00
X-Men cameo		



173-176	6.00	6.00
177	11.00	11.00

1st Death of Warlock		
178	19.00	19.00
1st Comeback of Warlock		
179	4.00	4.00

180	60.00	90.00
Wolverine cameo		
181	190.00	350.00

1st full App. of Wolverine		
182	45.00	60.00

1st App. Crackjack Jackson, Wolverine cameo		
183-193 H.Trimp-a ends	3.00	3.00
194-199 S.Buscema-a starts	3.00	3.00

200	10.00	20.00
201-211	3.00	3.00
212	3.00	3.00

1st App. The Constrictor		
213-219	3.00	3.00
220-233	2.00	2.00

234	2.00	2.00
Marvel Man changes name to Quasar		
235-249	2.00	2.00

250	7.00	7.00
251-299	2.00	2.00
300	3.00	3.00

301-309 S.Buscema-a ends	2.00	2.00
310-313	2.00	2.00
314	4.00	4.00

315	2.00	2.00
316	2.00	3.00
319-318	3.00	5.00

320-323	2.00	3.00
324	8.00	10.00

1st App. Grey Hulk since 1		
325	3.00	3.50
326	5.00	6.00

Green Hulk vs. Grey Hulk		
327	2.00	3.00
328	2.00	5.00

329	2.00	2.00
330 T.McFarlane-a starts	18.00	24.00
331	15.00	15.00

332	10.00	10.00
333-334	8.00	10.00
335	3.00	5.00

336-337	7.00	10.00
X-Factor App.		
338-339	7.00	10.00

340	20.00	45.00
Wolverine App.		
341-344	7.00	10.00

345	7.00	12.00
346 T.McFarlane-a ends	6.00	7.00
347-349	3.00	3.50

350	3.00	4.00
351-358	2.00	3.00
359	4.00	5.00

360-366	2.00	3.00
367 D.Keown-a starts	9.00	22.00
368 S.Kiehl-a	11.00	15.00

369-370	8.00	9.00
371	6.00	10.00
372	7.00	15.00

373-375	6.00	8.00
376	6.00	8.00
Green Hulk vs. Grey Hulk		
377	9.00	20.00

Green Lantern

#1

Publisher:	DC Comics
Issue No.:	#1
Writer:	John Broome
Artist:	Gil Kane
Inker:	Joe Giella
Cover Price:	10¢
Current Low Price:	\$1300.00
Current High Price:	\$1400.00

Overview: In his first book, Hal fights a gigantic ape-like alien and a giant puppet controlled by The Puppet Master.

HERO RATING:



H.I. PICK

Truly some of the best Green Lantern stories, but it's very expensive. Even all that is happening to the character now can't make this book go up much more. Get the archive edition.

DEALER PICK

"This is a great book for those that grew up on it but it has surpassed the kids today, both in price and story. Only for the serious collector...I don't think this book will go up much more in any short time. The new Green Lantern stuff is interesting but the original is expensive."

HERO FACT FILE

GREEN LANTERN



HERO CONTEST

HERO CONTEST #189

To get this awesome landmark book, recite to us Green Lantern's oath and what is his ring powerless against.

New Hulk, Fluorescent cover		
377 2nd print	6.00	8.50
378	3.00	5.00
379	5.00	8.00
380	3.00	3.50
381-384	3.00	5.00
385-388	4.00	5.00
389	2.25	3.50
390-392	4.00	4.00
393	4.00	6.00
393 2nd print	2.50	3.00
394-396 D. Keown-a ends	2.00	2.50
399	1.50	2.00
400	2.50	5.00
401-407	1.50	2.00
408-411 G. Frank-a	1.25	1.25
412 P. Pelletier-a	1.25	1.25
413 G. Frank-a	1.25	1.25
Annual 5	2.00	3.00
Annual 6-18	2.00	2.00
Annual 19	3.00	3.00
Special 1	45.00	45.00
Special 2	25.00	25.00
Special 3	7.00	7.00
Special 4	5.00	5.00

INCREDIBLE HULK: FUTURE IMPERFECT

Marvel

(1992-1993)

1-2 G. Perez-a, P. David-w	6.00	8.00
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INDIANA JONES: THUNDER IN THE ORIENT

Dark Horse

(1993-Present)

1-4	2.50	2.50
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INFERIOR FIVE

DC Comics

(1967-1972)

1	30.00	50.00
2	14.00	25.00
3-12	8.00	12.00

INFINITY CRUSADE

Marvel

(1993)

1-6 J. Starlin-w	2.50	2.50
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INFINITY GAUNTLET

Marvel

(1991)

1 G. Perez-a, J. Starlin-w	2.75	6.00
2-6	3.00	5.00



INFINITY WAR. THE

Marvel

(1992)

1 R. Lim-a, J. Starlin-w	2.50	5.00
2-6	2.00	2.50

INFINITY. INC.

DC Comics
(1984-1988)

1 J. Ordway-a	2.50	2.50
2-13	1.50	1.50
14 T. McFarlane-a starts	4.00	7.00
15-20	3.00	3.00
21	3.00	3.00
1st App. new Hourman and Dr. Midnight		
22-30	3.00	3.00
31	3.00	3.00
Star Spangled Kid becomes Skyman		
32	3.00	3.00
Green Fury becomes Green Flame		
33-37 T. McFarlane-a ends	3.00	3.00
38-49	1.50	1.50
50	2.50	2.50
51-53	1.50	2.00
Annual 1-2	2.00	2.00
Special 1	1.50	1.50

INHUMANS. THE

Marvel

(1975-1977)

1 G. Perez-a	3.00	3.00
2-12	2.00	2.00
Special 1	1.50	1.50

INVASERS. THE

Marvel

(1975-1979)

1	15.00	20.00
2-5	6.00	7.00
6	6.00	8.00
1st App. Union Jack		
7	6.00	8.00
1st App. Baron Blood		
8-10	6.00	8.00
11-13	5.00	5.00
14	5.00	5.00
1st App. The Crusaders		
15-19	5.00	5.00
20	6.00	6.00
1st App. new Union Jack		
21	4.00	4.00
22-41	3.00	3.00
Annual 1	3.00	3.00

INVASION

DC Comics

(1988-1989)

1 T. McFarlane-a	4.00	6.00
2 T. McFarlane-a	3.00	3.00
3 B. Sears-a	3.00	3.00

IRON FIST

Marvel

(1977-1977)

1 J. Byrne-a	30.00	35.00
2	13.00	15.00
3-5	10.00	15.00
6-13	7.00	10.00
14	75.00	150.00
1st App. Sabretooth		
15	25.00	45.00
X-Men App.		

IRON MAN

Marvel

(1968-Present)

1 J. Craig & G. Colan-a	335.00	375.00
2 J. Craig-a	100.00	110.00
3	80.00	80.00
4-5	60.00	60.00
6-10	45.00	45.00
11-15	32.00	35.00
16	22.00	30.00
17-20	22.00	22.00
21-25	16.00	25.00
26	16.00	16.00
27 J. Craig-a	16.00	16.00
1st App. Firebrand		
28-32	16.00	16.00
33	16.00	16.00
1st App. Spymaster		
34-43	16.00	16.00
44-46	11.00	11.00
47	17.50	17.50
48-50	11.00	11.00
51-53	9.00	9.00
54	15.00	15.00
1st App. Moondragon		
55	115.00	140.00

HERO PRICE GUIDE

1st App. Drax the Destroyer, Kronos,
Mentor, Starfox and Thanos

56	20.00	20.00
57-65	8.00	8.00
66	8.00	8.00
Iron Man vs. Thor		
67	8.00	8.00
68	10.00	10.00
69-70	8.00	8.00
71-95	5.00	5.00
96	5.00	5.00

1st App. new Guardians

97-100	5.00	5.00
101	5.00	5.00
1st App. Dread Knight		
102-108	5.00	5.00
109	5.00	5.00

1st App. new Crimson Dynamo, and Vanguard

110-117	5.00	5.00
118 J. Byrne-a	7.50	7.50
119-120	4.50	4.50
121-122	2.50	2.50
123-151	4.50	4.50
152	4.50	4.50

New armor

153-128	4.50	4.50
129-168	2.50	2.50
169	6.75	9.00

New Iron Man (Jim Rhodes)

170	5.00	5.00
171	3.50	3.50
172-199	2.25	2.25
200	2.75	4.50
201-224	1.50	1.50
225	4.50	6.00
226-243	1.50	1.50
244 B. Layton-a	3.50	5.00

New armor

245-249	1.50	1.50
250	1.75	1.75
251-274	1.25	1.25
275	1.50	1.50
276-283	1.25	1.25
284	3.50	5.00

One of the deaths of Toney Stark

285-287	1.25	1.25
288	2.00	2.50
289	1.25	1.25
290	2.00	3.00
291-299	1.25	1.25
300	2.50	2.50
300 Deluxe	3.95	3.95
Annual 3	5.00	5.00

Man-Thing App.

Annual 5-9	2.00	2.00
Annual 10	2.50	2.50
Annual 11-12	2.00	2.00
Annual 14	2.95	2.95
Annual 13	2.50	2.50

Darkhawk App.

King-Size 4	3.00	3.00
Special 1	20.00	20.00
Special 2	8.00	8.00

IRON MAN AND SUB-MARINER

Marvel

(1968)

1	100.00	140.00
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ITCHY & SCRATCHY COMICS

Bongo

(1993-Present)

1	2.25	2.25
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JAM URBAN ADVENTURE

Dark Horse

(1993-Present)

1	2.50	2.50
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JASON GOES TO HELL

Topps Comics

(1993-Present)

1-2	2.95	2.95
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HERO PRICE GUIDE

JOHN BYRNE'S NEXT MEN

Dark Horse
(1992-Present)

0 J.Byrne-a/w all	6.00	10.00↑
1	7.00	16.00↑
1 2nd print	3.50	3.50
2	4.00	7.50↑
3-4	4.50↑	5.00↑
5-6	2.50	4.00
7-12	2.50	3.00

JOKER, THE

DC Comics
(1975-1976)

1	20.00	25.00
2-3	7.50	18.00
4-6,9	5.50	10.00
7-8	4.50	10.00

JONAH HEX

DC Comics
(1977-1985)

1	14.00	20.00
2-6	5.50	9.00
7	6.50	10.00
8-10	5.50	7.00
11-20	3.00	4.00
21-30	1.50	3.00
31-32	2.00	4.00
33-50	1.50	2.00
51-91	1.00	2.00
92	2.00	4.00

JONAH HEX: TWO GUN MOJO

DC Comics
(1993-Present)

1 T.Truman-a	4.00↑	5.00↑
2	4.00	6.00
3-4	3.50↑	4.00
5	2.95	4.00

JONNY QUEST

Gold Key
(1964)

1	165.00	225.00
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JOURNEY INTO MYSTERY

Marvel
(1962-1965)

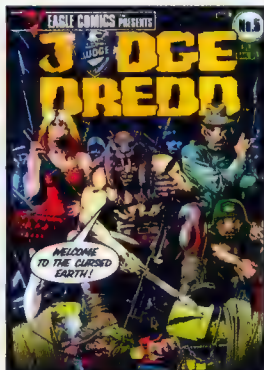
83 S.Ditko & J.Kirby-a start	2150.00/3000.00
1st App. of Thor	
84	600.00 600.00
85	325.00 325.00
1st App. Loki and Heimdall	
86	225.00 225.00
1st Full App. Odin	
87-89	150.00 150.00
90	85.00 85.00
91-92	75.00 75.00
93,97	100.00 100.00
94-96 S.Ditko & J.Kirby-a end	75.00 75.00
98	75.00 75.00
1st App. Human Cobra	
99 S.Ditko-a	75.00 75.00
1st App. Mr. Hyde and Surtur	
100	75.00 75.00
101 J.Kirby-a starts	50.00 50.00
102	50.00 50.00
1st App. Sif	
103	50.00 50.00
1st App. Enchantress	
104-106	50.00 50.00
107	50.00 50.00
1st App. Grey Gargoyle	
108	50.00 50.00
109	60.00 65.00
110	50.00 50.00
111	40.00 40.00
112	100.00 185.00
Thor vs. Hulk	
113-117	40.00 40.00
118	40.00 40.00
1st App. The Destroyer	

119	40.00	40.00
1st App. Hogun, Fandral and Volstagg		
120-125 J.Kirby-a ends	40.00	40.00
2nd series (1972-1975)		
1	1.25	6.50
2-3,5	1.25	3.50
4,6-19	1.25	2.00

JUDGE DREDD

Eagle/Quality
(1983-1986)

1 B.Bolland-a	15.00	20.00
2-35	3.50	3.50



JUDGE DREDD

Fleetway/Quality
(1986-1991)

1	2.25	2.25
2-50	1.75	1.75
51-70	2.00	2.00

JUDGEMENT DAY

Lightning Comics
(1993-Present)

1-4	3.50	3.50
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JUNKER

Fleetway/Quality
(1993-Present)

1	2.95	2.95
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JUNGLE ACTION

Marvel
(1972-1976)

1	7.50	10.00
2-4	2.25	7.00
5	7.50	15.00
Black Panther series begins		
6-10	4.00	8.00
11-18	2.00	4.00
19-24	1.50	3.00

JURASSIC PARK

Topps Comics
(1993)

1 G.Kane-a	2.50	2.50
1 Collectors ed.	5.00↑	7.00
1 2ns print	2.50	2.50
2	2.50	2.50
2 Collectors ed.	2.95	4.00
2 2nd print	2.50	2.50
3-4	2.50	2.50
3-4 Collectors ed.	2.95	2.95
TPB	9.95	9.95

JUSTICE LEAGUE AMERICA

DC Comics
(1987-Present)

Justice League 1-6,		
Justice League International 7-25		
1 K.Maguire-a	4.50	8.00
Batman, Black Canary, Blue Beetle,		
Capt. Marvel, Dr. Fate, Green Lantern		
(Guy Gardner) Martian Manhunter and		

Mr. Miracle start		
2 K.Maguire-a	3.00	4.50
3 K.Maguire-a	2.00	3.00
3	60.00	100.00
Test cover		
4 K.Maguire-a	2.00	4.00
Booster Gold joins		
5-6 K.Maguire-a	2.00	4.00
7 K.Maguire-a	2.00	4.00
Capt. Atom and Rocket Red join		
8-10 K.Maguire-a	2.50	2.50
11-17 K.Maguire-a	1.25	1.50
18-21 K.Maguire-a	1.25	3.00
22-23 K.Maguire-a	1.25	1.50
24 K.Maguire-a	1.50	3.00
1st App. Justice League Europe		
25-30 K.Maguire-a	1.25	1.50
31-40 A.Hughes-a	1.25	1.50
41-49	1.25	1.50
50	1.75	3.00
51-57,59-60	1.00	1.50
58	1.00	3.00
61 D.Jurgens-a/w	1.00	3.00
1st App. Bloodwynd, new team		
62-68	1.25	1.50
69	11.00	20.00
Doomsday App.		
70	6.00	13.00
Funeral For a Friend Part 1		
70 2nd print	1.25	3.00
71	1.75	3.00
72-73	1.25	2.00
74-84	1.25	1.25
Annual 1	2.00	2.00
Annual 2	2.00	2.00
Joker App.		
Annual 3-4	2.00	2.00
Annual 5	2.00	2.00
Armageddon 2001 series		
Annual 6	2.00	2.00
Annual 5 2nd print	2.00	2.00
Special 1	2.00	2.00
Special 2	3.00	3.00
Spectacular 1	1.50	1.50
TPB	12.95	12.95
Reprints JLA 1-7		

JUSTICE LEAGUE INTERNATIONAL

DC Comics
(1989-Present)

Justice League Europe 1-50		
1	2.00	2.00
B.Sears-a 1-29		
2-31	1.25	1.50
32-60	1.25	1.25
Annual 1-2	2.00	2.00
Annual 3	2.50	2.50

JUSTICE LEAGUE OF AMERICA

DC Comics
(1960-1987)

1	1500.00	1500.00
Aquaman, Batman, Flash, Green		
Lantern, Martian Manhunter,		
Superman and Wonder Woman start		
2	430.00	430.00
3	350.00	350.00
1st App. Kanjar Ro		
4	270.00	270.00
Green Arrow joins		
5	190.00	190.00
Origin of Dr. Destiny		
6-8,10	150.00	150.00
1st App. Time Lord		
9	250.00	250.00
Origin of JLA		
11	120.00	120.00
12	120.00	120.00
1st App. Dr. Light		
13	120.00	120.00
14	120.00	120.00
Atom joins		
15	120.00	120.00
16-20	90.00	90.00
21	170.00	200.00
1st JSA x-over		
22	140.00	140.00
JSA x-over		
23	45.00	45.00
24	45.00	45.00
Adam Strange App.		
25-28	45.00	45.00
29	53.00	53.00
1st App. S.A. Starman		
30	53.00	53.00

31	Hawkman joins JLA	30.00	30.00
32	1st App. Brainstorm	28.00	28.00
33	Joker App.	24.00	24.00
34		30.00	30.00
35-36		23.00	23.00
37-38		44.00	44.00
39		25.00	25.00
40		22.00	22.00
41		22.00	22.00
1st App. The Key			
42	Metamorpho App.	15.00	15.00
43	1st App. Royal Flush Gang	15.00	15.00
44-45		15.00	15.00
46	JLA x-over, 1st App. S.A. Sandman	45.00	45.00
47-48		20.00	20.00
49-54		11.00	11.00
55	1st App. S.A. Robin	22.00	22.00
56	JLA vs. JSA	17.00	17.00
57-59-60		11.00	11.00
58		12.00	12.00
61-66		9.00	9.00
67		10.00	10.00
68-72		9.00	9.00
73-74		5.50	5.50
75		6.00	6.00
76		7.00	7.00
77-80		5.50	5.50
81-84		5.00	5.00
85		6.75	6.75
86-92		5.00	5.00
93		6.00	6.00
94 N. Adams-a		12.00	20.00
Deadman x-over			
95-96		6.00	6.00
97		5.00	5.00
98-100		4.50	4.50
101	JSA x-over	6.00	6.00
102		6.00	6.00
JSA x-over, Red Tornado dies			
103	Phantom Stranger joins	4.00	4.00
104		4.00	4.00
105		4.00	4.00
Elongated Man joins			
106		4.00	4.00
New Red Tornado joins			
107-108		6.50	6.50
109-116		4.00	4.00
117		3.00	4.00
Hawkman rejoins			
118-127		3.00	4.00
128	Wonder Woman rejoins	3.00	4.00
129-160		3.00	4.00
161	Zantanna joins	3.00	3.00
162-178		3.00	3.00
179	Firestorm joins	3.00	3.00
180-184		3.00	3.00
185-191		2.00	2.00

192 G. Perez-a	2.00	2.00
193 G. Perez-a	2.00	2.00
1st App. All-Star Squadron		
194-202 G. Perez-a	2.00	2.00
203 G. Perez-a	2.00	2.00
1st App. new Royal Flush Gang		
204-232	2.00	2.00
233	2.00	2.00
New JLA starts		
234-250	2.00	2.00
251-257	1.50	1.50
258	1.50	1.50
Death of Vibe		
259	1.50	1.50
260	1.50	1.50
Death of Steel		
261	4.00	4.00
Annual 1	3.00	3.00
Annual 2-3	2.00	2.00

JUSTICE LEAGUE QUARTERLY

DC Comics (1992-Present)		
1-5	1.95	4.00†
6-12	2.50	4.00†
13	3.50	4.00†

JUSTICE LEAGUE TASKFORCE

DC Comics (1993-Present)		
1	2.00	2.50
2-4	1.25	1.25
5-6	1.25	3.00
7	1.25	1.25
8	1.50	1.50

JUSTICE SOCIETY OF AMERICA

DC Comics (1992-1993)		
1-10 M. Parobeck-a, L. Strazewski-w	1.25	1.25
Limited Series (1991)		
1-8	1.00	1.00

KA-ZAR

Marvel (1970-1971)		
1	14.00	14.00
Giant size		
2-3	9.00	9.00

KAMANDI, THE LAST BOY ON EARTH

DC Comics (1972-1978)		
1-2 Kirby	15.00	25.00
3	6.00	10.00
4-5	8.00	8.00
6-10	6.00	6.00
11-15	5.00	5.00
16-23	4.00	4.00
24-40	3.00	3.00
41-50	2.50	2.50
51-58	2.50	4.00
59	2.50	7.00

KAMANDI: AT EARTH'S END

DC Comics (1993)		
1-6	1.75	2.00

KID ETERNITY

DC Comics (1993-Present)		
1-5	1.95	3.00
6-9	2.00	2.00
Limited series (1991)		
1-3	5.00	5.00

KILL IMAGE

Boneyard Press (1992)		
1	2.95	2.95

KILL MARVEL

Boneyard Press (1993)		
1	2.95	2.95

KILLPOWER THE EARLY YEARS

Marvel (1993-Present)		
1-4	1.75	1.75

HERO PRICE GUIDE

KITTY PRYDE AND WOLVERINE

Marvel (1984-1985)		
1 A. Milgrom-a, C. Claremont-w	7.00	8.00
2-6	3.00	6.00

KNIGHTS OF THE PENDRAGON

Marvel (1990-1991)		
1	2.00	2.50
Captain Britain App.		
2-17	2.00	2.00
18	2.00	2.00
Iron Man App.		



KULL THE CONQUEROR

Marvel (1971-1978)		
1	8.00	8.00
2-5	5.00	5.00
6-11	3.00	3.00
12-29	2.00	2.00

LAST ONE, THE

DC Comics (1993-Present)		
1-6	2.50	2.50

LAW DOG

Marvel/Epic (1993-Present)		
1-9	1.95	1.95

LAW DOG VS. GRIMMOR

Marvel/Epic (1993)		
1	3.95	3.95

LEGACY

Magestic (1993-Present)		
1	2.50	2.50

LEGEND OF SLEEPY HOLLOW

Tundra (1993)		
1 B. Hampton-a/w	6.95	6.95

LEGENDS

DC Comics (1986-1987)		
1 J. Byrne-a in all	2.50	5.00
2	2.00	5.00
3	2.00	5.00



HERO PRICE GUIDE

1st App. new Suicide Squad	2.00	5.00
4-5	2.00	6.00
6		
1st App. new Justice League		

LEGION DC Comics (1989-Present)

1 B. Kitson-a, A. Grant-w	2.00	5.00
2 B. Kitson-a	2.00	4.00
3-4 B. Kitson-a	2.00	3.00
5 B. Kitson-a	2.00	3.00
Lobo joins		



6-10 B. Kitson-a	2.00	3.00
11-15	1.50	2.00
16	1.50	2.00
Lar Gand App.		
17-22	1.50	2.00
23	2.00	2.50
24-40	1.50	2.00
41-47	1.50	1.50
48-49	1.75	1.75
50	3.50	3.50
51-62	1.75	1.75
Annual 1-3	2.95	2.95
Annual 4	3.50	3.50

LEGION OF SUPER-HEROES DC Comics (1980-1991)

Previously Superboy and the Legion of Super-Heroes		
259	3.00	4.00
260-270	2.00	2.00
271	1.50	1.50
272	1.50	1.50
Blok joins		
273-276	1.50	1.50
277	1.50	1.50
1st App. Reflecto		
278-279	1.50	1.50
280	1.50	1.50
Superboy rejoins		
281-284	1.50	1.50
285-290 K. Giffen-a, P. Levitz-w start	2.00	2.00
291-299	1.50	1.50
300	2.00	2.00
301-305	1.20	1.50
306-313 K. Giffen-a, P. Levitz-w end	0.75	1.00
Annual 1 K. Giffen-a, P. Levitz-w	2.00	2.00
1st App. new Invisible Kid		
Annual 2 K. Giffen-a, P. Levitz-w	1.50	1.50
TPB	17.95	17.95
2nd Series (1984-1989)		
1 K. Giffen-a, P. Levitz-w starts	2.00	2.00
2-3	1.50	2.00
4	1.50	2.00

Death of Karate Kid	1.50	2.00
5 K. Giffen-a ends		
Death of Nemesis Kid		
6 J. Orlando-a, P. Levitz-w	1.50	2.00
7-10 S. Lightle-a, P. Levitz-w starts	1.50	2.00
11-13	1.00	1.50
14 S. Lightle-a ends	1.00	1.50
New members, Magenta Kid, Polar Boy, Quislet, Sensor Girl and Tellus		
15-18 G. LaRouge-a, P. Levitz-w	1.50	2.00
19-36	1.00	1.50
37	10.00	12.00
38	12.00	15.00
Death of Superboy		
39-44	1.75	2.00
45	3.00	3.00
46-49 G. LaRouge-a, P. Levitz-w	1.00	1.50
50 K. Giffen-a, P. Levitz-w	2.50	2.50
1st App. Rond Vidar as a Green Lantern		
51-63 K. Giffen-a, P. Levitz-w	1.00	1.50
Annual 1 K. Giffen-a, P. Levitz-w	2.00	2.00
Annual 2-4	2.00	2.25
3rd Series (1989-Present)		
1-24 K. Giffen-a, T. & M. Bierbaum-w	1.75	1.75
25-39	1.75	1.75
40	1.75	1.75
Legionnaires App.		
41-49	1.75	1.75
50	3.50	3.50
51-53	1.75	1.75
Annual 1-2		
Annual 3	3.50	3.50
1st App. new Timber Wolf		
Annual 4	3.50	3.50
Limited Series (Reprints)		
1	10.00	10.00
2-4	5.00	5.00

LEGIONNAIRES DC Comics (1992-Present)

1 C. Sproule-a, T. & M. Bierbaum-w	1.75	5.00
Bagged with trading card		
2-6 C. Sproule-a	1.25	1.25
7 A. Hughes-a	1.25	1.25
8 C. Doran-a	1.25	1.25
9 C. Sproule & A. Hughes-a	1.25	1.25
10 C. Sproule & A. Hughes-a		

LEONARDO Mirage (1986)

1	8.00	10.00
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LETHAL FOES OF SPIDER-MAN Marvel (1993-Present)

1-4	1.75	1.75
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LOBO DC Comics (1990-1991)

1 A. Grant-w	2.95	2.95
Limited Series		
1 S. Bisley-a, A. Grant-w	6.00	10.00
1 2nd print	2.50	2.95
2	6.00	8.00
3-4	2.00	6.00
Annual 1	3.50	4.00
Blazing Chain of Love	2.00	2.00
Convention Special	1.75	2.00
Paramilitary X-Mas	6.00	6.00
Portrait of a Victim	2.00	2.00
TPB Greatest Hits	12.95	12.95
TPB The Last Czarnian	9.95	9.95

LOBO INFANTICIDE DC Comics (1992-1993)

1 K. Giffen-a, A. Grant-w	2.00	3.50
2-4	2.00	2.50

LOBO UNAMERICAN GLADIATORS DC Comics (1993)

1-4 A. Grant & M. Wagner-w	1.75	2.00
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LOBO'S BACK DC Comics (1992)

1 S. Bisley-a, A. Grant-w	2.00	4.00
2-4	1.75	2.50

LOGAN'S RUN Marvel (1977)

1	4.00	6.00
2-5,7	2.00	3.00
6	12.00	20.00
1st solo Thanos, back-up story		

LONGSHOT Marvel (1985-1986)

1 A. Adams-a, A. Nocenti-w	15.00	12.00
2	10.00	12.00
3	8.00	10.00
4-5	8.00	10.00
6	8.00	10.00



LOVE AND ROCKETS Fantagraphics (1982-Present)

1 J. & A. Hernandez-a/w,	45.00	50.00
2	10.00	12.00
3-5	7.00	8.00
6-10	4.00	5.00
11	2.50	3.00
12-41	2.50	2.50
42	2.95	2.95
2nd prnts	3.00	3.00

MACHINE MAN Marvel (1978)

1 Kirby-a/w	2.00	3.00
2-17	1.50	2.00
18	2.00	5.00
19	10.00	18.00

1st App. of Jack-O-Lantern		
Limited Series (1984-1985)		
1 B.W. Smith inking	1.50	3.00
2-4	1.50	2.00

MACROSS Comico (1984)

1	10.00	20.00
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MAD DOG Marvel (1993-Present)

1-6	1.25	1.25
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MADMAN Tundra (1992)

1-3 M. Allred-a/w	5.00	10.00
1-3 Signed Set	50.00	50.00
1 2nd print	2.95	2.95

MADMAN ADVENTURES Dark Horse (1993-Present)

1-2 M. Allred-a/w	2.95	3.50
3	2.95	2.95

MAGE Comico (1984-1986)

1	8.00	15.00
2	6.00	12.00
3-5	4.00	10.00
6	14.00	16.00
Grendel App.		
7	8.00	10.00
8-15	3.00	4.00

MAGNUS ROBOT FIGHTER Gold Key

1st Series (1963-1977)		
1 R.Manning-a starts	130.00	250.00
2	66.00	100.00
3	63.00	100.00
4	23.00	65.00
5	15.00	65.00
6	55.00	75.00
7	55.00	75.00
8-10	55.00	100.00
11-20	35.00	40.00
21 R.Manning-a ends	22.00	40.00
22-28	22.00	28.00
29-46	10.00	16.00

2nd Series, Valiant (1991-Present)		
0	35.00	75.00
0 with cards	50.00	90.00
1 B.Layton-a	25.00	48.00
2	17.50	37.00
3	12.50	27.00
4	15.00	30.00
5	20.00	45.00

1st App. Rai		
6-8	12.00	20.00
9-11	6.00	10.00
12	50.00	85.00

1st Valiant Turok		
13	3.00	8.00
14	4.50	9.00
15	2.25	6.00
16-17	2.50	5.00
18	2.50↓	5.00
19-20	2.50	5.00
21	3.75	10.00
21 Gold	30.00	85.00
22	2.25	5.00
23	2.00	3.50
24	1.75	2.50↑
25	2.00	4.00↑
26-28	1.75	2.25
29-32	2.25	3.00↑
33	2.25	2.25

MAGNUS ROBOT FIGHTER & NEXUS Dark Horse/Valiant (1993-Present)

1 S.Rude-a, M.Baron-w	2.95	2.95
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MAN OF STEEL: THE DC Comics (1986)

1 J.Byrne-a/w	3.00	4.00
New origin of Superman		
2	1.00	2.00
3	1.00	2.00
1st App. Maggie		
4	1.00	2.00
1st App. new Lex Luthor		
5-6	1.00	2.00

MAN OF WAR Malibu (1993-Present)

1-3	2.50	2.50
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MAN-BAT DC Comics (1975-1976)

1	5.00	10.00
2	4.00	6.00

MAN-THING Marvel (1974-1975)

1	10.00	20.00
2	5.00	10.00
3	3.00	7.00
1st App. Fookiller		
4	4.00	8.00
5-18	2.00	3.00

19	2.00	3.00
1st App. Scavenger		
20-22	2.00	3.00
2nd series (1979-1981)		
1-11	1.00	1.00

MANTRA Malibu/Ultraverse (1993-Present)

1	3.00	4.00
1st App. Mantra and Warstrike		
2	2.00	3.00
3	1.95	1.95
4	2.50	2.50

MARC SPECTOR: MOON KNIGHT Marvel (1989-Present)

1	4.00	5.00
2-3	2.00	3.00
4	2.00	3.00
1st App. new Moon Knight		
5-7	2.00	3.00
8	4.00	6.00
9	5.00	9.00
Punisher App.		
10-49	2.00	3.00
50-54	1.75	1.75
55 S.Platt-a	7.50↑	15.00↑
56 S.Platt-a	4.00↑	6.00↑
57-58	1.75	1.75

MARSHAL LAW Epic/Marvel (1987-1989)

1	3.00	4.00
2-6	2.00	3.00
TPB Blood Sweat and Fears	15.95	15.95

MARSHAL LAW: CAPE FEAR Dark Horse (1993-Present)

1	2.95	2.95
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MARTIAN MANHUNTER DC Comics (1993)

1-3 E.Baretto-a	4.95	4.95
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MARVEL AND DC PRESENT Marvel (1982)

1	10.00	15.00
Teen Titans and X-Men		

MARVEL CHILLERS Marvel (1975-1976)

1	3.00	4.00
2-7	1.00	2.00

MARVEL COMICS Marvel (1988-Present)

1	6.00	10.00↑
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HERO PRICE GUIDE

Wolverine App.		
2-5	4.00	6.00
6-9	4.00	5.00
10 R.Leonardi-a	4.00	5.00
Colossus begins		
11-16	2.50	3.00
17 R.Lim-a	2.50	3.00
Cyclops begins		
18-25	2.50	3.00
26	2.50	3.00
Hulk begins		
27-32	2.50	3.00
33	3.00	4.00
33-37	2.00	3.00
38	5.00	7.00
39-47	2.00	4.00
48-50	4.00	6.00
51-53	3.00	4.00
54-61	2.25	3.50
62	7.00	9.00
63	4.00	6.00
64-71	3.00	4.00
72 B.W.Smith-a	3.00	6.00
Weapon X begins		
73	1.75	4.00
74	1.75	4.00
75-80	2.00	3.50
81-84	2.00	3.00
85 1st Jay Lee-a	5.00	10.00
86 R.Liefeld-a	2.75	4.00
87-90	2.00	3.00
91-137	1.25	1.50
138-139	1.25	1.25
140-141	1.50	1.50
142-146	1.75	1.75
147	1.50	1.50

MARVEL COMICS SUPER-SPECIAL Marvel (1977-1986)

1 KISS App.	60.00	80.00
2	5.00	5.00
3	3.00	3.00
4 Beatles App.	10.00	10.00
5 KISS App.	50.00	70.00↑
6	3.00	3.00
7 Sgt.Pepper App.	20.00	40.00
8-13	3.00	3.00
14-15	1.50	1.50
16-41	2.00	2.00

MARVEL FANFARE Marvel (1982-1992)

1 T.Austin & P.Smith-a	7.00	10.00
Spider-Man and Angel		
2 F.Frazetta-a	7.00	10.00
Origin of Fantastic Four		
3 D.Cookrum-a	4.00	5.00
X-Men App.		
4 P.Smith & T.Austin-a	4.00	5.00
Deathlock, Spider-Man and X-Men App.		
5 M.Rogers-a	2.00	4.50
Dr. Strange App.		
6-32	2.00	3.00
33 J.Brigman-a	4.50	6.00
X-Men App.		
34-39	2.00	3.00
40 D.Mazzuchelli-a	2.00	3.00
Angel, Rouge and Storm App.		
41-49	2.00	3.00
50	2.00	3.00
X-Factor App.		
51-53	2.00	3.00
54-55	3.50	3.50
56-60	2.50	2.50

MARVEL FEATURE Marvel (1971-1973)

1 N.Adams-a	45.00	62.00
1st App. of Defenders		
2 B.Everett-a	25.00	35.00
3	25.00	36.00

HERO PRICE GUIDE

4	Antman series starts	10.00	20.00
5-10	11 J.Starlin-a	5.00	7.00
	Hulk vs. Thing	10.00	10.00
12	J.Starlin-a	10.00	12.00
	Iron Man and Thanos App.		

MARVEL FRONTIER COMICS UNLIMITED

Marvel (1993)		
1	2.95	2.95

MARVEL HOLIDAY SPECIAL '93

Marvel (1993)		
1	2.95	2.95

MARVEL PREMIERE

Marvel (1972-1981)		
1	G.Kane-a	49.00 65.00
	Origin of Werlock	
2		30.00 38.00
3	B.W-Smith-a	30.00 38.00
	Dr. Strang begins	



4	8.00	15.00
5-9	8.00	10.00
10	10.00	14.00
	Death of The Ancient One	
11-14	6.00	7.50
15	G.Kane-a	45.00 60.00
	1st App. Iron Fist	
17	12.00	15.00
16, 19-24	12.00	16.00
25	J.Byrne-a	15.00 25.00
26-27	5.00	5.00
28	15.00	15.00
	Legion of Monsters App., Ghost Rider, Man-Thing, Morbius and Werewolf	
29-30	2.00	2.00
31	2.00	2.00
	1st App. Woodgod	
32-34	2.00	2.00
35	2.00	2.00
	1st App. 3-D Man	
36-46	2.00	2.00
47	J.Byrne-a	2.00 2.00
	1st App. new Ant Man	
48-49	2.00	2.00
50	2.00	2.00
	1st App. Alice Copper	
51-56	2.00	2.00
57	3.50	3.50
	Dr. Who App	
58-60	2.00	2.00

MARVEL PRESENTS

Marvel (1975-1977)		
1	B.McLeod-a	6.00 6.00
	1st App. Bloodstone	
2		4.00 4.00
3	A.Milgrom-a	15.00 25.00
	Guardians of the Galaxy App.	
4-7		12.00 17.00
8		10.00 15.00
9-12		13.00 17.00

MARVEL VIEW

Marvel (1975-1980)		
1	2.00	4.00
2	90.00	180.00
	Origin of The Punisher	
3	2.00	4.00
	Blade the Vampire Slayer App.	
4-7	2.00	4.00
8	9.00	12.00
	Morbius App.	
9-20	2.00	3.00
21	5.00	5.00
22-24	2.00	2.00

MARVEL SPOTLIGHT

Marvel (1971-1977)		
1	W.Wood-a	24.00 35.00
	Origin Red Wolf	
2	27.00	50.00
	1st App. Werewolf by Night, Ploog art	
3-4	15.00	20.00
5	50.00	100.00
	1st App. new Ghost Rider	
6-8	40.00	90.00
9-10	25.00	45.00
11	35.00	45.00
12	Son of Satan	15.00 30.00
13-21, 23	5.00	9.00
22	10.00	20.00
24	5.00	10.00
25-27	2.00	3.50
28-29	5.00	12.00
	1st Solo Moon Knight	
30-31	2.00	3.50
32	4.00	7.00
	1st App. Spider-Woman	
33	4.00	7.00
	1st App. Devil-Slayer, Deathlock App.	
	2nd series (1979-1981)	
1-11	1.00	1.00

MARVEL SUPER-HERO CONTEST OF CHAMPIONS

Marvel (1982)		
1	6.00	10.00
2-3	4.50	8.00

MARVEL SUPER-HEROES

Marvel (1967-1982)		
12	G.Colan-a	90.00 135.00
	1st App. of Marvel's Capt. Marvel	
13	G.Colan-a	45.00 80.00
14		75.00 100.00
15-17		12.00 17.00
18		50.00 75.00
	1st App. of Guardians of the Galaxy	
19-20		12.00 17.00
	2nd Series (1990-Present)	
1	F.Lim-a	4.00 4.00
2-3		3.00 3.00
4-10		3.50 3.50
11		2.50 2.50

MARVEL SUPER-HEROES SECRET WARS

Marvel (1984-1985)		
1	3.00	5.00
2-6	3.00	3.00
7	3.00	3.00
	1st App. new Spider-Woman	
8	9.50	15.00
	Spidey gets black suit which becomes Venom	
9-12	3.00	3.00

MARVEL TEAM-UP

Marvel (1972-1985)		
1	60.00	80.00
2	24.00	30.00
3	35.00	50.00
4	25.00	40.00
	X-Men, Morbius	
5-12	10.00	15.00
13-14	8.00	10.00
15	12.00	20.00
	Ghost Rider App.	
16-20	8.00	10.00
21-25	7.00	7.00
26-38	6.00	6.00
39-45	5.00	5.00
46	10.00	10.00
	Deathlok App.	
47-50	5.00	5.00
51-52, 54	4.00	4.00
53	10.00	14.00
	Hulk and X-Men App.	
55	8.00	8.00
	Warlock App.	
56-57	4.00	4.00
58	6.00	6.00
	Ghost Rider App.	
59-60	6.00	6.00
61-64	4.00	4.00
65	4.00	4.00
	1st USA App. Captain Britain	
66	4.00	4.00
	1st App. Arcade	
67-68	4.00	4.00
69	4.00	4.00
	Havok App.	
70	4.00	4.00
71-74	3.50	3.50
75	4.00	4.00
76-78, 80	3.50	3.50
79	4.00	4.00
81-85	2.50	2.50
86	4.00	4.00
	Guardians of the Galaxy App.	
87-88	2.50	2.50
89	3.00	3.00
	Nightcrawler App.	
90	2.50	2.50
91	5.00	5.00
	Ghost Rider App.	
92-99	2.50	2.50
100	8.00	8.00
	1st App. Karma, FF App., X-Men x-over	
101-116	2.00	2.00
117	13.00	13.00
	Wolverine App.	
118	2.00	2.00
	Professor X and Wolverine App.	
119-134	2.00	2.00
135	2.00	2.00
	Kitty Pryde App.	
136-140	2.00	2.00
141	3.00	3.00
142-148	2.00	2.00
149	2.00	2.00
	Cannonball App.	
150	4.00	4.00
	X-Men App.	
Annual 1	10.00	15.00
	X-Men	
Annual 2-7	3.50	3.50

MARVEL TWO-IN-ONE

Marvel (1974-1983)		
1	G.Kane-a	20.00 30.00
2-4		8.00 12.00
5		16.00 24.00
	Guardians of the Galaxy	
6		13.00 24.00
7		7.00 10.00
8		10.00 20.00
	Ghost Rider App.	
9-10		6.00 10.00
11-26		4.00 5.00
27		7.00 7.00
	Deathlok	
28-40		4.00 4.00
41-42		2.00 2.00
43	J.Byrne-a	2.50 2.50
44-45		2.00 2.00
46, 50		2.50 2.50
47-49		2.00 2.00
51		
	Beast App., Nick Fury, Ms. Marvel App.	

52	3.00	3.00
53 J.Byrne-a	2.50	2.50
54 J.Byrne-a	8.00	17.00
Death of Deathlock		
55-60	1.50	1.50
61-63	3.00	3.00
64-68	1.50	1.50
69	5.00	5.00
Guardians of the Galaxy App.		
70	1.50	1.50
71	1.50	1.50
1st App. Maelstrom		
72-79	1.50	1.50
80	4.00	6.00
Ghost Rider App.		
81-82	1.50	1.50
83-84	2.00	2.00
85-99	1.50	1.50
100	2.00	2.00
Annual 1	2.50	2.50
Annual 2 J.Starlin-a	20.00↓	27.50
Death of Warlock		
Annual 3-4	2.00	2.00
Annual 5	1.25	1.25



MARVEL X-MEN COLLECTION BY JIM LEE

Marvel
(1993)

1	2.95	2.95
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MARVELS

Marvel
(1993-Present)

1	5.95	5.95
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MASK, THE

Dark Horse
(1992)

0	6.00	6.00
1	11.00	15.00
2	7.00	10.00
3-4	4.00	6.00

MASK RETURNS

Dark Horse
(1993)

1	4.00	10.00
2	2.25	8.00

MASTER OF KUNG-FU

Marvel
(1974-1983)

15	25.00	34.00
1st App. Shang-Chi		
16	24.00	25.00
17 J.Starlin-a	15.00	20.00
18-20	9.00	12.00
21-23	5.00	7.00
24 J.Starlin-a	6.50	12.00
25-30	5.00	7.00
31-50	3.00	4.00
51-99	2.50	2.50
100	4.00	4.00
101-125	2.00	2.00
Annual 1	5.00	5.00

MAXIMORTAL

Tundra
(1993)

1-4	4.00	4.00
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MAXX, THE

Image
(1993-Present)

1/2	15.00	15.00
Special mail off		
1 S.Kieth-a/w	2.00↓	4.50
1	20.00↓	30.00↓
Glow in dark cover		
2-6	1.95	1.95

MEET ANGEL

DC Comics
(1969)

7	10.00	10.00
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MEGATON

Megaton Pub.
(1983-1987)

1	8.00	12.00
Vanguard App.		
2	5.00	30.00
Cameo App. Savage Dragon		
3	12.00	35.00
1st App. Savage Dragon		
4	5.00	25.00
Savage Dragon App.		
5	3.50	3.50
6-8	2.00	2.00
Volume 2		
1-3	1.50	1.50
Special 1	2.00	2.00

MEPHISTO VERSUS

Marvel
(1987)

1	2.00	3.00
2-4	1.75	2.00

METAL MEN

DC Comics
(1963-1978)

1	225.00	250.00
2	80.00	100.00
3-5	50.00	60.00
6-10	20.00	40.00
11-20	20.00	30.00
21-26	10.00	18.00
27	25.00	45.00
Origin of Metal Men		
28-30	10.00	17.00
31-41	10.00	15.00
42-56	3.00	7.50
Limited Series		
1 D.Jurgens-a,M.Carlin-w	2.50	3.00↑
2-4	1.25	1.25

METAMORPHO

DC Comics
(1965-1968)

1	65.00	70.00
2-3	20.00	35.00
4-6	10.00	20.00
7-9	16.00	23.00
10	10.00	22.00
11-12	12.50	16.00
13-17	10.00	12.50
Limited Series (1993)		
1-4 G.Nolan-a,M.Wade-w	1.50	1.50

MICHAELANGELO

Mirage
(1986)

1	6.00	11.00
1 2nd print	2.50	2.50

MIDNIGHT SONS UNLIMITED

Marvel
(1993-Present)

1-4	3.95	3.95
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MIGHTY COMICS

Archie
(1966-1967)

40	12.50	12.50
41-50	10.00	10.00

HERO PRICE GUIDE

MIGHTY CRUSADERS

Archie
(1965-1966)

1	27.00	27.00
2	15.00	15.00
3,5-7	12.50	12.50
4	17.50	17.50

MIGHTY MANGOR

Malibu
(1993)

1-4	1.95	1.95
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MISTER MIRACLE

DC Comics
(1971-1978)

1 Kirby-a/w	15.00	15.00
2-3	8.00	10.00
4-9	7.50	7.50
10-18	5.00	5.00
19-25	3.00	4.00
Special 1	1.75	1.75
2nd Series (1989-1991)		
1-21	1.00	1.00
22 J.Phillips-a	1.00	1.00
1st App. new Mister Miracle		
23-28 J.Phillips-a	1.00	1.00

MISTER MONSTER

Eclipse
(1988)

1	5.00	8.00
2	3.00	5.00
3-10	2.00	3.00



MONSTER MENACE

Marvel
(1993-Present)

1-2	1.25	1.25
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MOON KNIGHT

Marvel
(1980-1984)

1	3.00	4.00↓
2-34		
35	1.50	1.50
X-Men App.		
36-38	1.50	1.50

HERO PRICE GUIDE

MOONSHADOW

Epic/Marvel
(1985-1987)

1	3.50	8.00
2-5	2.00	5.00
6-12	2.00	4.00

MORBIUS THE LIVING VAMPIRE

Marvel
(1992-Present)

1	3.00	4.25
2-4	2.50	4.00
5-8	1.75	2.50
9-17	1.75	1.75

MOTORMOUTH

Marvel
(1992-1993)

1 G. Frank-a	1.75	1.75
2-12	1.50	1.50

MS. MARVEL

Marvel
(1977-1979)

1	3.00	4.00
2	3.00	3.00
3-10	2.50	3.00
11-23	1.50	2.00

MY GREATEST ADVENTURE

DC Comics
(1955-1964)

1	575.00	575.00
2	250.00	250.00
3-5	175.00	175.00
6-10	125.00	125.00
11-15	85.00	85.00
16-18	100.00	100.00
19	85.00	85.00
20-21	100.00	100.00
22-27	55.00	55.00
28	100.00	100.00
29-30	50.00	50.00
31-40	40.00	40.00
41-50	27.00	27.00
51-57.59	25.00	25.00
58,60-61	30.00	30.00
62-79	15.00	15.00
80	225.00	225.00
1st App. of Doom Patrol, Elast-Girl, Negative Man and Robotman		
81-85	85.00	85.00

MYSTERY IN SPACE

DC Comics
(1951-1981)

53	675.00	675.00
Adam Strange begins		
54	250.00	250.00
55	150.00	150.00
56-60	100.00	100.00
61-71	70.00	70.00
72-74	50.00	50.00
75	130.00	130.00
JLA App.		
76-80	45.00	45.00
81-86	25.00	25.00
87	85.00	120.00
88-90	45.00	45.00
91	12.50	12.50
92	12.50	12.50
Space Ranger App.		
93-103	12.50	12.50
104-110	5.00	5.00
111-117	2.00	2.00

NAM, THE

Marvel
(1986-Present)

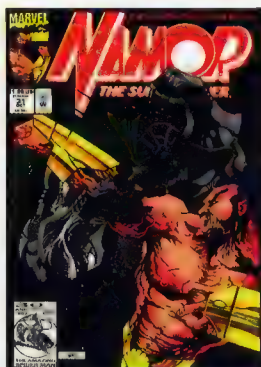
1	3.00	5.00
2	1.00	1.00
2	2.00	3.00

3-7	1.50	2.25
8-74	1.00	1.50
52-53 2nd print	1.00	1.25
75	1.00	2.25
76-84	1.00	1.75

NAMOR THE SUB-MARINER

Marvel
(1990-Present)

1 J. Byrne-a/w starts	5.00	10.00
2-5	2.00	2.00
6-7	1.50	2.00
8	1.50	2.00
Iron Fist back from the dead		
9-11	1.50	2.00



12	2.00	2.00
13-22	1.00	2.00
23-25 J. Byrne-a ends	1.50	2.00
26 Jae Lee-a starts	5.00	18.00
27-28	4.00	5.00
29-30	2.00	6.00
31-36	1.50	2.00
37	2.00	5.00
38-39 Jae Lee-a ends	1.25	1.25

40-46	1.25	1.25
Annual 1	2.00	2.00
Annual 2	2.50	2.50

NECROSCOPE II

Malibu
(1993-Present)

1-2	2.95	2.95
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NEGATIVE BURN

Caliber
(1993-Present)

1-3	2.50	2.50
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NEW ADVENTURES OF SPEED RACER

Now
(1993-Present)

0	3.50	3.50
1	1.95	1.95

NEW GODS

DC Comics
(1971-1978)

1 J. Kirby-a/w in all	20.00	25.00
1st App. New Gods		
2	14.00	14.00
3	12.00	12.00
1st App. Black Racer		
4-8	9.00	9.00
1st App. Bug		
10-11	7.00	7.00
12-19	1.00	1.00
2nd series (1984-1989)		
1 P. Cullins-a	2.00	2.00
2-28	1.50	1.50
Reprint series		
1-5	2.00	2.00
6	2.00	2.00
New story by Kirby		

NEW HARBINGERS

Valiant
(1992-Present)

Formerly Harbinger 1-25		
0 Redmp.	90.00	155.00
1	60.00	75.00
1st App. Harbinger		
2	30.00	60.00
3	30.00	57.00

Shadowman

#1

Publisher: Valiant
Issue No.: #1
Writer: Shooter & Englehart
Artist: David Lapham
Inker: Joe Rubinstein
Cover Price: \$2.50
Current Low Price: \$24.00
Current High Price: \$30.00

Overview: Jack Boniface, a musician in New Orleans, is seduced by a mysterious lady and he encounters a madman.

HERO RATING:



HERO CONTEST

H.I. PICK

All of the Valiant books seem to be diminishing. This may have been a good book for investment before but now it is quite unsteady. If you like the title, but not the price, just wait awhile.

DEALER PICK

"Haven't the early Valiants crested yet? I had thought so...This has been a pretty quick mover for us, better than any other Valiant...I've tried to read Valiant, frankly I don't see the hoopla, overrated crap... Another excellent but underrated series. Good for horror/superhero fans."

HERO CONTEST #190

If you want this still pretty expensive book for free. Tell us what kind of music Jack Boniface prefers and what instrument he plays.

HERO FACT FILE



4	40.00	45.00
5	15.00	20.00
6	10.00	15.00
7	7.50	18.00
8	3.50	10.00
9	3.75	10.00
10	6.50	15.00
1st App. H.A.R.D. Corps		
11	3.00	8.00
12	2.50	5.00
13	2.50	7.00
14	3.00	12.00
15	3.00	10.00
16-17	2.50	4.00
18	2.25	3.00
19	3.00	4.00
20-24	2.50	2.50
25	3.50	3.50
26	2.50	2.50
0 From TPB		
TPB	10.00	25.00
TPB Bagged	6.00	45.00

NEW MUTANTS

Marvel
(1983-1991)

1 M.Gustovich & B.McLeod-a	5.00	7.00
Cannonball, Karma, Mirage, Sunspot and Wolfbane start		
2-3	3.00	4.00
4-9		
10	2.00	3.00
1st App. Magma		
11-15	2.00	3.00
16	2.00	3.00
1st App. Warpath		
17	2.00	3.00
18 B.Sienkiewicz-a	2.00	3.00
1st App. new Warlock		
19-20 B.Sienkiewicz-a	2.00	3.00
21 B.Sienkiewicz-a	4.50	6.00
22-51	2.00	2.50
52-58	1.50	3.00
59	4.00	5.00
Fall of The Mutants story line		
60-62	1.00	3.00
63	3.00	4.00
X-Men App.		
64-67	1.50	2.00
68	1.50	2.00
1st App. Spyder		
69-72	1.50	2.00
73	1.50	2.50
74	1.50	2.00
75 J.Byrne-a	1.50	3.00
76	1.50	3.00
X-Factor App.		
77-80	1.50	3.00
81	1.00	1.50
82-84	1.50	3.00
85 R.Liefeld-a starts	1.50	4.00
86	10.00	15.00
Cable cameo App., McFarlane cover		
87	40.00	60.00
1st App. Cable		
87 2nd print	2.00	2.00
88	15.00	28.00
89	13.00	20.00
90	10.00	14.00
New costumes		
91	10.00	13.00
92	4.00	10.00
93	12.00	17.00
Wolverine App.		
94-95	9.00	15.00
95 2nd print	3.00	4.00
96	8.00	13.00
97	8.00	12.00
98	9.00	22.00
1st App. Deadpool, Domino, & Gideon		
99-100 R.Liefeld-a ends	7.00	10.00
1st App. Feral		
100 2nd print	2.00	6.00
100 3rd print	2.00	3.50
Annual 1	4.00	4.00
Annual 2,4	3.00	3.00
Annual 3	2.00	2.00
Annual 5	6.75	13.00
1st Liefeld art. on New Mutants		
Annual 6	2.00	5.00
1st App. Shatterstar		
Annual 7	4.00	8.00
Special 1	5.00	5.00
Summer Spec. 1	3.00	3.00

NEW TEEN TITANS

DC Comics
(1980-1984)

1 G.Perez-a,M.Wolfman-w in all	7.00	10.00
Cyborg, Changeling, Kid Flash, Robin, Starfire, Raven and Wonder Girl begin		
2	12.00	20.00
1st App. Deathstroke		
3-9	3.00	3.00
10	6.00	8.00
11-12	2.00	2.00
13	2.00	2.00
Robotman brought back		
14	2.00	2.00
15	2.00	2.00
1st App. new Brotherhood of Evil		
16-20	2.00	2.00
21	1.50	1.50
1st App. Brother Blood		



22	1.50	1.50
23	1.50	1.50
1st App. Blackfire and Vigilante		
24-25	1.50	1.50
26	1.50	1.50
1st App. Terra		
27-29	1.50	1.50
30	1.50	1.50
Terra joins		
31-33	1.00	1.00
34	4.00	4.00
35-38	1.00	1.00
39	1.50	1.50
Last Dick Grayson as Robin		
40	1.50	1.50
Annual 1	1.50	1.50
Annual 2	1.75	1.75
2nd series (1984-1988)		
1 G.Perez-a	3.00	3.00
2-3 G.Perez-a	2.50	2.50
4-6 G.Perez-a	2.00	2.00
7 J.Lopez-a	2.00	2.00
8 J.Lopez-a	2.00	2.00
1st App. Kole		
9 J.Lopez-a	2.00	2.00
Kole joins		
10 J.Lopez-a	2.00	6.00
11-12 J.Lopez-a	1.50	1.50
13-19 E.Barreto-a	1.50	1.50
20 G.Perez-a	2.00	2.00
Robin (Jason Todd) joins		
21-23 G.Perez-a	1.50	2.00
24-49	1.50	2.00
Annual 1	2.00	2.00
1st App. Vanguard		
Annual 2	2.00	2.00
Annual 3	2.00	2.00
1st App. Danny Chase		
Annual 4	2.00	2.00

NEW TITANS

DC Comics
(1988-Present)

50 G.Perez-a	4.00	4.00
51-59 G.Perez-a	2.00	2.00

HERO

PRICE GUIDE

60 G.Perez-a	4.00	6.00
A Lonely Place of Dying part 2 story line, Tim Draks App.		
61 G.Perez-a	3.00	3.00
Lonely Place part 4		
62-64 T.Grummet-a	4.00	4.00
65 T.Grummet-a	4.00	4.00
Robin App. (Tim Drake)		
66-73	3.00	3.00
74	3.00	3.00
1st App. Pantha		
75-79 T.Grummet-a	3.00	3.00
80-89	2.00	2.00
100 T.Grummet-a	3.50	3.50
101-106	1.75	1.75
Annual 5-8	3.00	3.00

NEW WARRIORS

Marvel
(1990-Present)

1 M.Bagley-a starts	15.00	17.00
Firestar, Marvel Boy, Namorita, Night Thrasher, Nova and Speedball begin		
1 2nd print	1.00	3.00
2	10.00	12.00
3	7.00	8.00
4-5	6.00	8.00
6-7	4.00	8.00
8-9	4.50	6.00
10	3.00	4.00
11-14	2.50	4.00
15-17	1.50	4.00
18-22	1.50	2.00
23 M.Bagley-a ends		
Darkhawk and Rage join		
24	1.50	2.00
25	2.50	2.50
26-27	1.50	2.00
28 D.Robertson-a starts		
1st App. Turbo and Cardinal		
29-30		
31		
Cannonball and Warpath App.		
32-35	1.50	2.00
36-40	1.25	1.25
40 Gold foil	2.25	2.25
41	1.25	1.25
Annual 1	4.00	4.00
Annual 2-3	2.50	2.50

NEXT MEN: FAITH

Dark Horse
(1993-Present)

1 J.Byrne-a/w	2.50	2.50
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NEXUS

Capital
(1981)

1 S.Rude-a,M.Baron-w	25.00	50.00
1st App. Nexus		
2	10.00	40.00
3	8.00	25.00
All Magazine size, B&W, Steve Rude art		
2nd Series, First (1981-1991)		
1 S.Rude-a,M.Baron-w	4.00	6.00
1st time in color		
2 S.Rude-a,M.Baron-w	2.00	4.00
3-5 S.Rude-a,M.Baron-w	2.00	2.00
6-73	1.50	2.00
Dark Horse (1993-Present)		
TPB Book 1	14.95	14.95
TPB Book 2	14.95	14.95

NEXUS: ALIEN JUSTICE

Dark Horse
(1992-1993)

1-3 S.Rude-a,M.Baron-w	2.95	2.95
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NEXUS THE LIBERATOR

Dark Horse
(1992)

1-4	2.50	3.00
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HERO PRICE GUIDE

NICK FURY, AGENT OF SHIELD

Marvel
(1968-1969)

1 J. Steranko-a	30.00	35.00
2-4	18.00	20.00
5 J. Steranko-a	23.00	24.00
6-7	10.50	11.00
8-11	5.75	6.00
12	7.50	8.00
13	5.50	6.00
1st App Super-Patriot		
14	2.00	3.50
15	18.00	20.00
2nd series (1992-Present)		
1-2	1.50	2.00
3-26	1.00	1.50
27-29	1.50	2.00
30-31	1.00	1.50
32-42	1.50	1.75

NICK FURY VS. SHIELD

Marvel
(1988)

1	3.00	7.00
2	3.00	8.00
3-6	3.75	8.00

NIGHT MAN

Malibu/Ultraverse
(1993-Present)

1	2.50	2.50
2	1.95	1.95

NIGHT THRASHER

Marvel
(1993-Present)

1-3	1.75	2.00
4-6	1.75	1.75

NIGHT THRASHER: FOUR CONTROL

Marvel
(1992-1993)

1	2.00	2.75
2-4	1.75	2.00

NIGHT WALKER

Fleetway/Quality
(1993-Present)

1	2.95	2.95
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NIGHTCRAWLER

Marvel
(1985-1986)

1 D. Cockrum-a	2.50	4.00
2-4	2.00	4.00

NIGHTSTALKERS

Marvel
(1992-Present)

1	3.00	3.50
2-7	2.00	2.75
8-16	1.75	1.75

MINJAK

Valiant
(1993-Present)

1	3.50	3.50
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NOMAD

Marvel
(1992-Present)

1	2.00	3.00
2-5	1.75	2.00
6-17	1.50	1.75
18-20	1.75	1.75
Limited Series (1990-1991)		
1	2.00	2.50
2-4	1.75	2.00

NOMAN

Tower Comics
(1966-1967)

1	30.00	34.00
2	20.00	22.00

NOT BRAND ECHH

Marvel
(1967-1969)

1	19.00	24.00
2	12.00	15.00
3	12.00	15.00

Monkees cameo

4		
X-Men App.		
5-8	12.00	15.00
9-13	14.00	16.00

NOVA

Marvel
(1976-1979)

1	7.00	10.00
1st App. Nova		
2-11	3.00	4.00
12	4.00	4.50
13-25	1.50	2.00
2nd Series (1993-Present)		
1 F. Nicieza-w	2.95	2.95
1 Newsstand	2.25	2.25

OFFERINGS

Cry For Dawn
(1993-Present)

1-3	2.50	2.50
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OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE

Marvel
(1983-1984)

1	5.50	6.00
2	4.75	5.00
3-5	3.75	4.00
6-9	2.75	3.00
10-15	2.00	2.50
2nd series (1985-1988)		
1	3.50	4.00
2-5	2.50	3.00
6-10	2.00	2.50
11-20	1.75	2.00
3rd series (1989-1990)		
1-8	1.00	1.50

OMAC

DC Comics
(1991)

1 J. Byrne-a/w	4.50	5.00
2-4	2.50	3.00

OMEGA MEN

DC Comics
(1982-1986)

1 K. Giffen-a	1.50	1.75
2 K. Giffen-a	0.50	1.00
3	5.00	11.00

1st App. Lobo		
4 K. Giffen-a	0.50	1.00
5 K. Giffen-a	5.00	6.50
Lobo App.		
6-8	0.50	1.00
9	4.00	5.00
Lobo App.		
10	7.00	10.00
Lobo App.		
11-16	0.50	1.00
19	1.00	1.50
20	5.00	9.00
Lobo App.		
21-29	0.50	1.00
30	0.50	1.00
1st App. New Primus		
31-36	0.50	1.00
37	2.50	3.00
1st solo Lobo story in a back-up		
38	0.50	1.00
Annual 1	1.00	1.50
Annual 2	1.00	1.50

OUTSIDERS, THE

DC Comics
(1985-1988)

1-26 J. Aparo-a, M.W. Barr-w	1.00	1.50
27-28	1.00	1.50
Annual 1	2.00	2.00
2nd Series (1993-Present)		
1	1.75	1.75
Alpha		
1	1.75	1.75
Omega, different cover and story in half		
2-3	1.75	1.75

PACIFIC PRESENTS

Pacific Comics
(1982-1983)

1	7.50	12.00
Rocketeer App.		
2	3.00	5.00
3-4	2.50	2.50

PENDRAGON

Marvel
(1992-Present)

1	1.50	1.50
2-13	1.25	1.25

PERG

Lightning
(1993-Present)

1	3.50	3.50
1 Platinum	3.50	3.50
2	1.75	1.75

PHANTOM STRANGER

DC Comics
(1969-1976)

2nd Series		
1	40.00	50.00
2-3	15.00	15.00
4	16.00	16.00
5-7	10.00	10.00
8-14	7.00	7.00
15-19	5.00	5.00
20-41	3.00	3.00
Limited Series (1987-1988)		
1-4	1.25	1.25

PHOENIX

Marvel
(1984)

1 J. Byrne-a, C. Claremont-w	6.00	10.00
One shot story on Phoenix with unpublished ending		

PINHEAD

Epic/Marvel
(1993-Present)

1	2.95	2.95
2-3	2.50	2.50

PINHEAD VS. MARSHAL LAW IN HELL

Epic/Marvel
(1993-Present)

1-2	2.95	2.95
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PITT Image (1993-Present)

1 Dale Grown	4.00	10.00
2	3.00↑	4.00

PLASTIC MAN DC Comics (1966-1977)

1	42.00	42.00
2-5	20.00	20.00
6-10	10.00	10.00
11-20	2.50	2.50



POWER MAN Marvel (1974-1980)

Formerly Hero for Hire		
17	12.00	12.00
18-20	7.50	7.50
21-31	5.00	5.00
32-40	3.50	3.50
41	3.50	3.50
1st App. Thunderbolt		
42-50	3.50	3.50
51-56	1.75	1.75
X-Men App.	6.00	6.00
58-60	1.75	1.75
61-65, 67	1.25	1.25
66	18.00	32.00
2nd Sabretooth App.		

POWER MAN AND IRON FIST Marvel (1980-1986)

68-77	1.25	1.25
78	6.00↓	12.50↓
Sabretooth App.		
79-83	1.25	1.25
84	6.00↓	11.00↓
Sabretooth App.		
85-124	1.25	1.25
125	2.50	2.50
Annual 1	4.50	4.50

POWER PACK Marvel (1984-1991)

1	2.25	2.25
2-18	1.00	1.00
19	5.00	7.50
20-26	1.00	1.00
27	5.00	7.00
Sabretooth and Wolverine App.		
29	2.50	2.50
28, 30-45	1.00	1.00
46	2.50	2.50
47-62	1.00	1.00
Holiday Special 1	2.25	2.25

PREDATOR Dark Horse (1989-1990)

1	17.00	28.00
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1 2nd print	7.50	7.50
1 3rd print	4.00	4.00
2	6.00	15.00
2 2nd print	3.00	3.00
3	6.00	9.00
4	5.00	7.50

PREDATOR: BIG GAME Dark Horse (1991)

1	3.00	4.50
2-4	2.75	3.25

PREDATOR: BLOODY SANDS OF TIME Dark Horse (1992)

1-2	3.00	4.00
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PREDATOR VS. MAGNUS Dark Horse/Valliant (1992)

1	3.75↑	9.00
1 Platinum	35.00	66.00
2	3.00	5.00

PREDATOR: RACE WAR Dark Horse (1993)

1-4	2.50	2.50
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PRIME Malibu/Ultraverse (1993-Present)

1 N.Breyfogle-a, L. Strazewski-w	4.00↑	5.00↑
1 Hologram ed.	50.00	100.00
2	5.00↑	9.00↑
3	2.00	3.00
4	1.95	1.95
5	2.50	2.50
6	1.95	1.95

PRIMER Comico (1982-1984)

1	4.50	4.50
2	40.00	100.00
Grendel App.		
4	5.00	6.50
3, 6	4.00	4.00
5 S. Kieth-a	10.00	30.00
1st App. of the Maxx		

PROPELLER MAN Dark Horse (1993-Present)

1-6	2.95	2.95
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PROPHET Image (1993-Present)

1	2.50	2.50
2	1.95	1.95

PROTECTOR Malibu (1993-Present)

1	4.00	4.00
2-4	3.50	3.50
5	2.50	2.50
Newsstand		
5 Direct	2.95	2.95
6-10	2.50	2.50
11-15	2.25	2.25

PROTOTYPE Malibu/Ultraverse (1993-Present)

1	2.00	2.50↑
2-4	1.95	1.95

PSYCHO-NAUTS Marvel/Epic (1993-Present)

1-4	4.95	4.95
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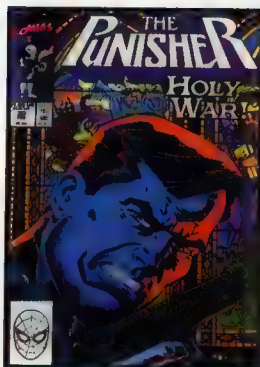
PUMPKINHEAD Dark Horse (1993-Present)

1-2	2.50	2.50
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HERO PRICE GUIDE

PUNISHER Marvel (1967-Present)

1	9.00	22.00
2	7.50	12.00
3	8.00	9.00
4-5	7.00	8.00
6	8.00	9.00
7	6.00	8.00
8 W. Portacio-a starts	7.50	10.00
9 Scarce	8.25↓	10.00↓
10	15.00	25.00
Daredevil App.		
11	6.00	10.00
12-15	6.00	7.50
16-17	4.00	4.50
18 W. Portacio-a ends	3.75	4.50
19-20	3.75	4.50
21-23	2.00	3.50
24	2.00	3.50
1st App. Shadowmasters		
25	2.00	3.50
26-40	1.50	2.00
41-49	1.50	1.50
50	1.50	2.50
51-52	1.25	1.25
53	1.25	4.50
54-55	1.25	2.00
56	1.25	1.50
57	1.25	3.50
58	1.25	2.50
59	1.25	1.75
60-62	1.25	1.50
63-74	1.25	1.50
75	3.00	3.00
76-85	1.25	1.25
86	2.95	2.95
Annual 1	8.00	12.50
Annual 2	5.00	7.50
Annual 3-5	2.50	2.50
Annual 6	2.95	2.95
Limited Series (1986)		
1 M. Zeck-a in all	25.00↓	55.00



2	15.00	26.00
3	9.00↓	16.00
4-5	7.50↓	10.00↓
...And Wolverine	6.50	6.50
African Saga		
Back to School 1	3.50	3.50
Bloodlines 1	6.25	6.25
G-Force 1	6.25	6.25
Holiday Special	2.95	2.95
Movie Spec. 1	6.50	6.50
No Escape 1	6.00	6.00
Summer Spec. 1	3.50	3.50

HERO

PRICE GUIDE

Summer Spec. 2	3.00	3.00
The Prize!	5.00	5.00

PUNISHER 2099

Marvel
(1993-Present)

1	2.50↑	8.00
2	1.00	1.75
3-9	1.25	1.50
10-12	1.25	1.25

PUNISHER ARMORY

Marvel
(1990-Present)

1	5.00↓	7.50
2	2.00	5.00↓
3	2.00	5.00
4	2.00	3.00
5-8	2.00	2.00

PUNISHER: P.O.V.

Marvel
(1991)

1-2 B. Wrightson-a	5.00	5.00
3-4	4.00	5.00

PUNISHER WAR JOURNAL

Marvel
(1988-Present)

1 Jim Lee-a starts	10.00	17.00
2	9.00	14.00
3-4	7.00	10.00
5	7.50	10.00
6	15.00	19.00↓
Wolverine App.		
7	7.00	10.00
8-10	4.00	7.50
11	4.50	4.50
12	4.50	7.00
13	3.50	4.50
14-16	3.00	3.00
17-19 Jim Lee-a ends	4.50	4.50
20-22	3.00	3.00
23-28	2.00	2.00
29-30	1.50	3.50
31-47	2.00	2.00
48	2.00	5.00↑
49	2.00	2.00
50	3.00	3.00
51-55	2.00	2.00
56-60	1.75	1.75
61	2.95	2.95
62	1.75	1.75

PUNISHER: WAR ZONE

Marvel
(1992-Present)

1	2.50	5.00
2-15	2.50	3.00
16-22	1.75	1.75
Annual 1	2.95	2.95

Q-UNIT

Harris
(1993-Present)

1	2.95	2.95
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QUASAR

Marvel
(1989-Present)

1	2.25	2.25
2-5	1.75	1.75
6	2.25	2.25
Venom cameo		
7	2.75	2.75
8-10	1.25	1.25
11	1.25	1.25
Excalibur x-over		
12-15	1.25	1.25
16	1.50	1.50
17	2.25	2.25
18-22	1.25	1.25
23	1.25	1.25

Ghost Rider x-over		
24	1.25	1.25
25	1.50	1.50
26	2.25	2.25
27-48	1.25	1.25
50	2.95	2.95
51-54	1.25	1.25



RAGMAN

DC Comics
(1976-1977)

1	3.25	6.00
2-5	1.50	3.00
Limited Series (1991-1992)		
1	3.25	3.25
2-5	1.75	1.75
6-8	1.50	1.50

RAGMAN: CRY OF THE DEAD

DC Comics
(1993-Present)

1-6	1.75	1.75
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RAI

Valiant
(1992)

0	13.00	30.00↑
1st App. new Rai and Bloodshot		
1	18.00	25.00↓
2	10.00	30.00
3	25.00	90.00
4	25.00	50.00
5	5.00	25.00
6	4.00	8.00
7	5.00	8.00
8	4.00	11.00
TPB	11.95	11.95

RAI & THE FUTURE FORCE

Valiant
(1992-Present)

9	2.00	3.00
9 Gold	25.00↓	35.00↓
10	1.75	3.00
11	2.25	3.00
12-18	2.25	2.25

RAPHAEL

Mirage
(1985)

1	9.00	10.00
1 2nd print	3.50	3.50

RAVAGE 2099

Marvel
(1992-Present)

1	1.50	4.00
2-8	1.00	1.25
9-13	1.25	1.25

RAY, THE

DC Comics
(1992)

1 J. Quesada-a	5.00	7.50
1st App. new Ray		

2	2.00	5.00
3	2.00	4.00
4	2.00	3.50
5-6	2.00	3.00

RAY BRADBURY COMICS

Topps Comics
(1993)

1-5	3.00	3.00
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REN & STIMPY

Marvel
(1992-Present)

1 Bagged	15.00	30.00
1 2nd print	2.00	3.00
1 3rd print	1.75	1.75
2	9.00	15.00
2 2nd print	1.75	1.75
3	6.00	12.00
4	4.00	8.00
5-6	2.00	5.00
7-12	2.00	4.00
13	1.75	2.00
14-15	1.75	1.75

RIP HUNTER TIME MASTER

DC Comics
(1961-1965)

1	300.00	300.00
2	150.00	150.00
3-5	85.00	85.00
6-7	65.00	65.00
8-15	40.00	40.00
16-20	35.00	35.00
21-29	25.00	25.00

ROBIN

DC Comics
(1993-Present)

1 T. Grummet-a, C. Dickson-w	1.95	1.95
1st Time in own series		
1 Direct	2.95	2.95
2	1.50	1.50
TPB Tragedy and Triumph	9.95	9.95
Limited Series (1991)		
1 T. Lyle-a	6.00	7.00
1 2nd print	2.25	2.25
1 3rd print	1.25	1.25
2	2.75	2.75
2 2nd print	1.00	1.00
3	1.25	2.00
4-5	1.25	1.75
Annual 1	3.00	3.00
2nd Limited Series, Jokers Wild (1991)		
1 T. Charest cover	1.50	1.50
2	1.50	1.50
3	1.50	1.50
4	1.50	1.50
Direct and Newsstand, multiple covers for each		
1-4 Slipcase ed.	45.00	45.00
3rd Limited Series, Cry of the Huntress (1992)		
1-6 T. Lyle-a	1.00	1.00
1 Direct ed.	2.25	3.00
2-6	2.25	2.25

ROBIN 3000

DC Comics
(1993)

1-2 P.C. Russell-a	6.00	6.00
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ROBOCOP

Marvel
(1990-1992)

1	4.00	7.50
2	2.50	5.50
3-6	2.50	3.00
7-10	2.00	2.25
11-20	1.75	2.00
21-23	1.50	1.75

ROBOCOP 2

Marvel
(1990)

1	3.25	3.25
2-3	1.25	1.25

ROBOCOP 3

Dark Horse
(1993-Present)

1-3	2.50	2.50
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ROBOCOP MORTAL COILS

Dark Horse
(1993-Present)

1-3	2.50	2.50
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ROBOCOP VS. TERMINATOR

Dark Horse
(1992)

1	2.50	4.00
1 Platinum	45.00	50.00
2	2.00	2.50
3-4	1.90	2.50

ROBOCOP: PRIME SUSPECT

Dark Horse
(1992-1993)

1-3	3.25	3.25
TPB	13.95	13.95

ROBOTECH MASTERS

Comico
(1985-1988)

1	2.75	5.00
2-23	1.75	2.50

ROBOTECH: THE MACROSS SAGA

Comico
(1985-1989)

2	2.75	6.00
3-10	1.75	4.00
11-20	1.75	3.00
21-36	1.75	3.00

ROBOTECH: THE NEW GENERATION

Comico
(1985-1988)

1	2.75	5.00
2-10	2.25	3.50
11-25	2.25	3.00

ROCKETEER ADVENTURE MAGAZINE

Comico
(1988-1989)

1	6.00	10.00
2	3.50	10.00

ROM

Marvel
(1979-1986)

1	2.00	2.50
2-5	1.00	1.20
6-16	0.50	1.00
17-18	2.00	2.50
19-24	0.50	1.00
25	1.00	1.25
26-75	0.50	1.00
Annual 1-4	0.50	1.00

RONIN

DC Comics
(1983-1984)

1 F. Miller-a/w	3.75	4.00
2-5	2.75	3.00
6	5.75	6.00

SABRETOOTH

Marvel
(1993-Present)

1 M. Texiera-a	4.00↑	5.00↑
2-3	3.00	4.00↑
4	2.95	2.95

SACHS AND VIOLENS

Epic/Marvel
(1993-Present)

1 G. Perez-a, P. David-w	2.75	2.75
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SAINT SINNER

Marvel/Razorline
(1993-Present)

1	2.50	2.50
2-5	1.75	1.75

SAMURAI II

Continuity
(1993-Present)

1-2	2.50	2.50
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SANDMAN

DC Comics
(1974-1976)

1 J. Kirby-a/w	8.00	15.00
2-6	4.00	5.00
2nd series (1989-Present)		
1 S. Keith-a	30.00	52.00
N. Gaiman-w In all		
2 S. Keith-a	20.00	38.00
3 S. Keith-a	20.00	31.00
4-5	20.00	25.00
6	9.00	15.00
7	10.00	15.00
8	12.00	40.00
1st App. Death		
8	40.00	150.00
Limited Edition		
9	7.00	14.00
Doll's House starts		
10	7.00	14.00
11-13	7.00	10.00
14	6.00	11.00
15	5.00	10.00
16	5.00	9.00
17	5.00	9.00
Dream Country starts		



18-19	5.00	9.00
20	5.00	8.00
21	4.50	9.00
Season of Mists starts		
22-23	4.50	8.00
24	4.50	7.00
25-26	4.00	7.00
27	4.00	6.00
28-30	3.00	6.00
31	2.00	6.00
32	2.00	6.00
A Game of You starts		
33	2.00	5.00
34-35	2.00	4.00
36	2.50	5.00
37	2.00	4.00
38-40	2.00	3.00
41	2.00	4.00
42-46	2.00	2.50
47	2.00	3.00
48-49	2.00	2.00
50	2.00	5.00
50 Black Cover	25.00	25.00
51-56	2.00	2.00
HC Fables and Reflections	29.95	29.95
TPB A Doll's House	12.95	12.95
TPB Dream Country	12.95	12.95
TPB Preludes and Nocturnes	14.95	14.95
TPB Seasons of Mist	19.95	19.95

SANDMAN MYSTERY THEATRE

DC Comics
(1993-Present)

1-10 M. Wagner-w	1.95	1.95
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SATAN'S SIX

Topps
(1993)

1-4	2.95	2.95
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HERO PRICE GUIDE

SAVAGE DRAGON

Image
(1992)

1 E. Larsen-a/w	5.00↓	10.00
2	3.00	6.00
3	2.00	5.00
2nd Series (1993-Present)		
1	1.95	5.00
2	2.95	2.95
2-6	1.95	1.95

SAVAGE DRAGON VS. THE SAVAGE MEGATON MAN

Image
(1993)

1	2.00	4.00
1 Gold	10.00↓	20.00↓

SAVAGE SWORD OF CONAN

Marvel
(1974-Present)

1	50.00	50.00
2	30.00↑	40.00↑
3	8.00	15.00↑
4	10.00	12.00
5-10	8.00	10.00
11-50	5.00	7.00
51-100	3.75	4.00
101, 109-176	2.75	3.00
102-108	3.00	15.00
177-211	2.00	2.25

SAVAGE TALES

Marvel
(1971-1975)

1 B.W. Smith-a	60.00	80.00
1st App. Man-Thing, Conan App.		
2	30.00	34.00
3	15.00	20.00
4-5	10.00	14.00
6	3.00	5.00
7	4.00	5.00
8	3.50	4.00
9, 11	2.50	3.00
10	3.50	4.00
2nd Series (1985-1987)		
1	8.00	8.00
2-6	7.00	7.00

SCARAB

DC Comics
(1993-Present)

1-2	1.95	1.95
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SCARLET

DC Comics
(1993-Present)

1	2.95	2.95
2-12	1.75	1.75

SCARLET WITCH

Marvel Comics
(1993-Present)

1-2	1.75	1.75
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J. Higgins-a, A. Lanning & D. Abnett-w

SCORPION CORPS

Triumphant
(1993-Present)

1-5	2.50	2.50
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SCORPION CORPS

Dagger
(1993-Present)

1	2.75	2.75
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SEA DEVILS

DC Comics
(1961-1967)

1	275.00	275.00
2	125.00	125.00

HERO PRICE GUIDE

3-5	75.00	75.00
6-10	40.00	40.00
11-12	25.00	25.00
13	32.00	32.00
14-20	25.00	25.00
21-35	21.00	21.00

SEBASTIAN O

DC Comics

(1993-Present)

1-3	2.25	2.25
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SECOND LIFE OF DR. MIRAGE

Valiant

(1993-Present)

1 B.Chang-a,B.Layton-w	2.50	3.50†
2-4	2.50	2.50

SECRET DEFENDERS

Marvel

(1993-Present)

1	2.75	3.00
2-10	1.75	1.75

SECRET CITY SAGA

Topps

(1993)

0	2.95	2.95
0 Gold ed.	25.00	75.00
1-4	2.95	2.95



SECRET ORIGINS

DC Comics

(1973-1974)

1	3.50	3.50
2	3.00	3.00
3-5	2.50	2.50
6	4.25	4.25
7	2.00	2.00
2nd series (1986-1990)		
1	4.00	10.00
Superman App.		
2	4.50	4.50
Blue Beetle App.		
3	4.50	4.50
Captain Marvel (Shazam) App.		
4	4.50	4.50
Firestorm App.		
5	3.25	3.25
G.A. Batman App.		
6	3.25	3.25
7	3.25	3.25
8-10	2.00	2.00
11-12	1.75	2.00

13	4.25	4.25
Nightwing App.		
14-30	1.75	2.00
31-38	1.50	1.50
39	4.25	4.25
Animal Man App.		
40	1.50	2.00
Ape issue		
41-49	1.50	2.00
50	4.25	4.25
Flash App.		
Annual 1	2.00	2.00
Annual 2	2.00	2.00
Flash (Barry Allen) and		
Flash (Wally West) App.		
Annual 3	2.95	2.95
Special 1	2.00	2.00
Penguin, Riddler and Two-Face App.		
One shot (1961)		
1	200.00	200.00

SECRET SIX

DC Comics

(1968-1969)

1	30.00	40.00
2-7	15.00	15.00

SECRET SOCIETY OF SUPER VILLAINS

DC Comics

(1976-1979)

1	2.00	4.50
2-3	1.50	4.50
4	1.50	3.50
5	1.50	4.50
6-8	1.00	3.00

SECRET WARS II

Marvel

(1985-1986)

1-9	1.00	1.00
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SECRET WEAPONS

Valiant

(1993-Present)

1-6	2.25	2.25
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SENSATIONAL SHE-HULK

Marvel

(1989-Present)

1 J.Byrne-a/w	3.25	10.00
2-8	2.25	6.00
9-30	2.00	4.00
31-49	1.50	1.50
50	3.00	3.00
51-58	1.75	1.75

SGT. FURY & HIS HOWLING COMMANDOS

Marvel

(1963-1981)

1	400.00	500.00
1st App. Nick Fury and Dum-Dum		
2	175.00	175.00
3-4	90.00	90.00
5	90.00	90.00
1st App. Baron Strucker		
6-10	65.00	65.00
11-12	32.00	32.00
13	100.00	100.00
Captain America App.		
14-20	32.00	32.00
21-30	21.00	21.00
31-50	12.50	12.50
51-60	11.00	11.00
61-80	10.00	10.00
81-100	9.00	9.00
101-120	6.00	6.00
121-130	5.00	5.00
131-150	3.25	3.25
151-167	2.75	2.75
Annual 1	60.00	60.00
Annual 2	25.00	25.00
Annual 3	16.00	16.00
Annual 4	10.00	10.00
Annual 5-7	5.00	5.00

SHADE. THE CHANGING MAN

DC Comics

(1977-1978)

1 Ditko-a/w	5.00	5.00
2-8	2.50	2.50
2nd series (1990-Present)		

1 C.Bachelo-a	3.00	6.00
2-9 C.Bachelo-a	3.00	5.00
10	3.00	5.00
11-26	2.00	2.25
27-34	1.75	2.00
35-39	1.75	2.00
40-43	2.00	2.00

SHADOW. THE

Archie

(1964-1965)

1	25.00	25.00
2-8	15.00	15.00
Not based on pulp character		

SHADOW. THE

DC Comics

(1973-1975)

1 M.Kaluta-a	22.00	25.00
2	15.00	15.00
3	20.00	20.00
4	12.50	12.50
5	9.00	9.00
6	12.50	12.50
7-12	9.00	9.00
2nd Series (1987-1989)		
1-18	1.50	2.00
Limited Series (1986)		
1-4 H.Chaykin-a	1.50	1.50

SHADOW. IN THE COILS OF LEVIATHAN

Dark Horse

(1993-Present)

1	2.95	2.95
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SHADOW CABINET

DC/Milestone

(1993)

0	2.50	2.50
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SHADOWHAWK

Image

(1992-1993)

1	4.00	15.00
1 Embossed with silver foil	13.00	25.00
2	2.50	5.00
3	2.25	4.00
4	1.75	2.50
Volume 2 (1993-Present)		
1	4.00	6.00
2	2.00	3.00
2 Gold ed.	30.00†	40.00
2 Gold/Signed ed.	40.00†	75.00†
3	2.95	2.95

SHADOWMAN

Valiant

(1992-Present)

1	24.00	30.00†
2	12.00	22.00†
3	13.00	20.00
4	3.50	7.00
5-7	5.00	7.00
8	6.00	17.00
1st App. Master Darque		
9	4.00	6.00
10	3.50	5.00
11	3.00	6.00
12	2.50	4.00
13-14	2.00	3.50
15	2.00	3.00
16	2.00	6.00†
1st App. Dr. Mirage		
17-23	2.50	2.50

SHADOWRIDERS

Marvel

(1993-Present)

1-3	1.75	1.75
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SHAMAN'S TEARS

Image

(1993-Present)

1-2 M.Grell-a/w	2.50	3.00
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SHANNA THE SHE-DEVIL

Marvel

(1972-1973)

1	5.00	5.00
2	4.00	4.00
3-5	2.00	2.00

SHAZAM! DC Comics (1973-1978)

1	3.00	5.00
2-29	1.00	1.00
30	1.00	1.00
1st DC App. Lt. Marvels		
31	1.00	1,000
1st DC App. Minuteman		
32-35	1.00	1.00

SHOGUN WARRIORS Marvel (1979-1980)

1	3.00	3.00
2-10	1.50	1.50
11-20	1.00	1.00

SHOWCASE DC Comics (1956-1978)

1	1400.00	1400.00
2	480.00	480.00
3	400.00	400.00
4 C. Infantino-a	9000.00	10000.00
1st App. S.A. Flash (Barry Allen)		
5	550.00	550.00
6	1350.00	1350.00
1st App. Challengers of the Unknown		
7 J. Kirby-a	700.00	700.00
8 C. Infantino-a	3400.00	4750.00†
1st App. Capt. Cold, Flash App.		
9	1300.00	1750.00†
10	950.00	950.00
11-12	550.00	550.00
13-14	1500.00	1500.00
15	550.00	550.00
1st App. Space Ranger		
16	350.00	350.00
17	850.00	850.00
1st App. Adam Strange		
18-19	455.00	455.00
20	400.00	400.00
1st App. Rip Hunter		
21	150.00	150.00
22	2500.00	3200.00†
1st App. S.A. Green Lantern (Hal Jordan)		
23-24	700.00	700.00
Green Lantern App.		
25-26	120.00	120.00
27	350.00	350.00
1st App. Sea Devils		
28-29	150.00	150.00
Sea Devils App.		
30	350.00	350.00
Origin Aquaman		
31-33	160.00	160.00
Aquaman App.		
34	800.00	1000.00
1st App. S.A. Atom (Ray Palmer)		
35	450.00	450.00
Atom App.		
36	320.00	320.00
37	320.00	320.00
1st App. Metal Men		
38-40	180.00	180.00
Metal Men App.		
41-42	60.00	60.00
43	280.00	280.00
Dr. No (James Bond)		
44	40.00	40.00
45	94.00	94.00
46-47	30.00	30.00
48-49, 52	20.00	20.00
50-51	27.00	27.00
53-54 G.I. Joe App.	27.00	27.00
55	115.00	250.00
Dr. Fate and Hourman		
56	35.00	35.00
57-58	47.00	47.00
59	65.00	65.00
60	100.00	115.00
1st S.A. App. The Spectre		
61	54.00	54.00
62	43.00	43.00
1st App. Inferior Five		
63	20.00	20.00
64	54.00	54.00
65	20.00	20.00
66-72	9.00	9.00
73	54.00	54.00
1st App. The Creeper		
74	39.00	39.00
1st App. Anthro		

75	59.00	59.00
1st App. Hawk and Dove		
76	24.00	24.00
1st App. Batliah		
77	25.00	25.00
1st App. Angel and the Ape		
78	12.00	12.00
79	19.00	19.00
80	8.00	8.00
81	6.00	6.00
82	34.00	34.00
1st App. Nightmaster		
83-84	34.00	34.00
85-87	8.00	8.00
88-93	4.00	4.00
94	6.00	8.00
1st App. new Doom Patrol		
95-96	3.00	5.00
Doom Patrol App.		
97-99	3.00	3.00
100	3.00	5.00
Almost all characters ever in Showcase App.		
101-104	3.00	3.00



SHOWCASE #93 DC Comics (1993-Present)

1-6	2.00	2.00
7	3.00	7.50
Knightfall story line		
8	3.00	7.50
Knightfall story line		
9-11	2.00	2.00

SILVER SABLE AND THE WILD PACK Marvel (1992-Present)

1	2.50	4.00
2-14	1.50	1.50
15-19	1.25	1.25

SILVER STAR Topps (1993-Present)

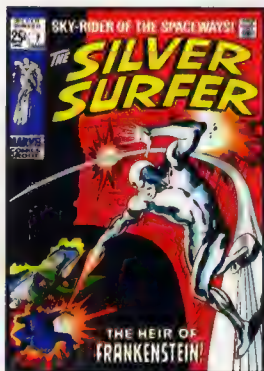
1	2.95	2.95
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SILVER SURFER Marvel (1968-1970)

1	250.00	350.00
2	94.00	100.00
3	84.00	195.00
1st App. Mephisto		
4 Rare	280.00	350.00
5	55.00	70.00
6	55.00	70.00
7	55.00	65.00
8-10	41.00	50.00
11-13	29.00	40.00
14	50.00	55.00
15-18	29.00	40.00
2nd Series (1982)		
1 J. Byrne-a/w	5.00	9.00
3rd Series (1982-Present)		

HERO PRICE GUIDE

1	10.00	13.00
2	3.00	7.50
3	3.00	7.00
4	3.00	6.00
5-10	3.00	5.00
11-12, 14	2.00	4.00
13	2.00	5.50
15 R.Lim-a starts	8.00	12.00
16	5.00	6.00
17	5.00	5.00
18	4.00	5.00
19	4.00	4.00
20	4.00	4.50
21-30	2.00	4.50
31	2.00	5.50
32-33	2.00	4.50
34	14.00	20.00
Thanos App.		
35	9.00	14.00
Thanos App.		
36	8.00	10.00
37	5.50	6.00
38	9.00	10.00
39-40	4.00	6.00
41-44	3.00	5.00
45	3.00	8.00
46	7.00	8.50
47	3.00	10.00
48	3.00	6.00
49	3.00	5.00
50	7.00	9.00
Silver foil		
50 later prints	2.50	5.00
51	1.00	5.00
52	1.00	4.00
53-54	1.00	3.50
55-56	1.00	3.00
57	1.00	2.50
58	2.00	4.00
59	2.00	5.00
60	2.00	3.00
61-66	1.25	2.00
67-69	1.75	2.00
70-71	2.00	4.00
72	1.75	2.00
73	2.00	2.25
74	1.50	2.00
75	3.25	5.00
76-79	1.25	2.00
80-88	1.25	1.25
Annual 1 R.Lim-a	5.00	7.50
Annual 2-3 R.Lim-a	2.50	5.00



Annual 4 R.Lim-a	2.50	4.00
Annual 5 R.Lim-a	2.50	2.75
Annual 6 R.Lim-a	2.95	2.95

HERO PRICE GUIDE

SILVER SURFER, THE

Epic/Marvel
(1988-1989)

1-2 Mobius-a, S. Lee-w 2.25 5.00

SIMSONS COMICS

Bongo

(1993-Present)

1 2.25 2.25

SIMPSONS COMICS AND STORIES

Welsh Publishing
(1993)

1 5.00↑ 8.00↑
Bagged with poster

SIN CITY: A DAME TO KILL FOR

Dark Horse
(1993)

1 2.95 2.95
TPB Sin City 15.00 15.00

SKIN GRAFT

DC Comics
(1993-Present)

1 2.50 3.00
2-4 2.50 2.50

SLEEPWALKER

Marvel

(1991-Present)

1 2.50 5.00
2-5 1.50 2.00
6-18 1.25 2.00
19 2.00 2.00
20-22 1.25 2.00
23 2.25 3.50
24-25 2.00 2.25
26-31 1.25 1.25

SLUDGE

Malibu/Ultraverse
(1993-Present)

1 A. Lopresti-a, S. Gerber-w 2.50 2.50
2 1.95 1.95

SOLAR

Valiant

(1991-Present)

1 B.W. Smith-a starts 22.00 30.00
2 14.00 22.00
3 16.00 45.00
1st App. Harada
4 10.00 25.00
5-6 7.00 27.00
7 7.00 27.00
X-O Manowar App.
8-9 7.00 25.00
10 B.W. Smith-a ends 30.00 75.00
Eternal Warrior cameo
10 2nd print 6.00 8.00
11 8.00 15.00
1st Full App. Eternal Warrior
12-13 3.00 6.00
14 15.00 30.00
1st App. Doctor Eclipse
15 4.00 10.00
16-19 3.00 5.00
20 2.25 3.50
21 1.80 3.50
22 1.75 2.00
23 2.25 3.50
24-25 2.25 3.00
26-30 2.25 2.25

SOLUTION, THE

Malibu/Ultraverse
(1993-Present)

1-2 1.95 1.95

SON OF SATAN

Marvel
(1975-1977)

1 4.25 40.00
2-3 2.75 15.00
4-8 2.75 8.00

SOULSEARCH AND CO.

Eclipse/Claypool
(1993)

1-3 P. David-w 2.50 2.50

SPACE GHOST

Gold Key
(1967)

1 150.00 150.00

SPACE GIANTS

FBN Publication
(1979)

1 4.50 4.50



2nd Series, Boneyard (1993-Present)

1 M. Texeira-a, P. Gabriele-w 2.95 2.95

SPAWN

Image

(1992-Present)

1 T. McFarlane-a/w 9.00↑ 18.00
1st App. Spawn
2 8.00↑ 15.00
1st App. Violator
3 7.00↑ 14.00
4 13.00↑ 17.00
5 5.00↑ 10.00↑
6 2.50 6.00
7 5.00↑ 7.50↑
8 A. Moore-w 1.50 3.00
9 N. Gaiman-w 2.00 3.50↑
10 D. Sim-w 2.00 3.00
Cerebus App.
11 F. Miller-w 2.50 3.00
12 T. McFarlane-w 2.50 3.00
13-16 1.95 1.95
Capital TPB 125.00 150.00
Reprints 1-3, signed by McFarlane

SPECTACULAR SPIDER-MAN

Marvel

(1976-Present)

1 S. Buscema-a starts 40.00 45.00
2 15.00 20.00
3-5 12.00 13.00
6-7 10.00 20.00
Morbius App.
8 10.00 15.00↓
9-10 7.00 8.00
11-16 7.00 7.00
17 7.00 10.00
18 7.00 10.00
Champions with Ghost Rider cameo
19 7.00 7.00
20 S. Buscema-a ends 6.00 7.00
21, 25 5.50 7.50

22-23 7.50 9.00
24 5.50 6.00
26 5.50 6.50
27 F. Miller-a 11.00 18.00
28 10.00 20.00
29-35 4.00 5.00
36 3.50 5.00
37 4.00 5.00
38 4.00 7.00
39-55 4.00 5.50
56 7.50 12.00
57-60 4.00 5.00
61 4.00 4.00
62-63 3.00 4.00
64 9.95 15.00

1st App. Cloak and Dagger
65 3.00 4.50
66-68 2.00 3.00
69-70 4.00 8.00
71-74 2.00 3.00
75 2.00 4.00
76-80 2.00 3.00
81 8.00 14.00

Punisher App.
82 8.00 14.00
Punisher App.
83 8.00 16.00
Punisher App.
84 2.00 3.00
85 15.00 25.00

Hobgoblin App.
86-89 2.00 3.00
90 3.00 4.00
91-99 2.00 3.00
100 4.00 5.00
101-106 2.50 3.00
107 3.00 4.00
108-110 3.00 3.50
111-115 2.50 3.00
116 Sabretooth 5.00 7.00
117 3.00 4.50
118 2.50 3.00
119 5.00 6.00
120-129 2.50 3.00
130 4.00 6.00
131 8.00 9.00
132 6.00 8.00

133 B. Sienkiewicz-a 3.00↓ 7.00↓
134 S. Buscema-a starts 3.00 4.50
135-138 2.00 3.00
139 3.00 4.00
140 5.00 6.00
141-143 5.00 8.00
144-145 2.00 3.00
146 3.00 5.00
147 6.00 20.00

1st App. new Hobgoblin
148-149 2.00 3.00
150-151 2.50 3.00
152 3.00 4.00
153-157 2.00 3.00
158 8.00 12.00
159 5.00↓ 8.00↓
160 3.00↓ 6.00↓
161 2.00 2.50
162-163 1.50 3.00
164 2.00 2.75
165 1.50 2.25
166-168 2.00 2.25
169-170 1.50 2.25
171-177 1.00 2.25
178-184 2.00 3.00
185-188 1.25 1.75
189 4.75↓ 10.00

Hologram
189 2nd print 3.00 3.00
190-194 1.50 1.50
195 1.50 2.50
195-208 S. Buscema-a still going 1.25 1.25

Annual 1 5.00 5.00
Annual 2 4.00 4.00
Annual 3-7 3.00 4.50
Annual 8 4.00 4.00
Annual 9 3.00 4.00
Annual 10 2.50 6.00
Annual 11 2.00 2.00
Annual 12 2.25 4.50
Annual 13 2.95 2.95

SPECTACULAR SPIDER-MAN MAGAZINE

Marvel
(1968)

1 50.00 55.00
2 30.00 60.00

SPECTRE DC Comics (1967-1969)

1	50.00	58.00
2-5 N.Adams-a	30.00	36.00
6-8	10.00	15.00
9	15.00	18.00
10	10.00	15.00

2nd Series (1987-1989)

1	5.00	7.00
2-5	2.00	3.00
6-7, 9-11	1.75	1.75
8	2.50	2.50

3rd Series (1992-Present)

1	3.00	7.50↓
Glow in the dark cover		
2-5	1.50	2.00
6-7	1.75	1.75
8	1.75	5.00↑
9-14	1.75	1.75
TBP Crimes and Punishments	9.95	9.95

SPIDER-MAN Marvel (1990-Present)

1 T.McFarlane-a/w starts	5.00	9.50
Silver, unbagged		

1	20.00	30.00
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1	3.25	7.00
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1	9.00	18.00
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1	250.00	300.00
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1	5.00	7.00
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1	4.00	6.00↓
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2	3.95	6.00
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3-5	4.00	5.00
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6-7	5.00	7.00
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Ghost Rider App.		
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8-10	3.00	7.00
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1 Wolverine App.		
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11-12	3.00	5.00
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13	5.00	8.00
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14 T.McFarlane-a/w ends	5.00	6.00
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15 E.Larsen-a	2.50	5.00
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16	2.50	3.00
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X-Force App.		
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17	2.50	3.00
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18-19 E.Larsen-a	2.25	4.00
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20 E.Larsen-a	2.25	3.00
21 E.Larsen-a	2.00	4.00
22-25	2.00	2.50
26	2.00	5.00
27	2.00	2.00
28-31	1.00	2.00



32-33	2.00	2.25
34-36	2.00	2.00
37-40	1.75	1.75
41-42 Jay Lee-a	1.75	1.75

SPIDER-MAN 2099

Marvel
(1992-Present)

1 P.David-w	5.00↑	7.00↑
2	4.00↑	7.00
3	1.25	4.00
4	1.25	2.00
Doom 2099 App.		
5	1.25	2.00
6-9	1.25	1.50
10-16	1.25	1.25

HERO FACT FILE

Thor #412

H.I. PICK

Nova and Night Thrasher have proven substantial fan support for the line. The introduction of Justice may be the spark that sets the New Warriors on fire. Still a good book for the long run.



Publisher:	Marvel
Issue No.:	#412
Writer:	Tom DeFalco
Artist:	Ron Frenz
Inker:	Joe Sinnott
Cover Price:	\$1.00
Current Low Price:	\$12.00
Current High Price:	\$17.00

Overview: Juggernaut knocks Thor silly, only to be interrupted by the debut of the New Warriors.

HERO RATING:

★★★

DEALER PICK

"At one time this was a very hot book but it has cooled considerably. It should be a solid long term investment...Must be some demand as I haven't got any...Cool intro for the New Warriors, took me completely by surprise the first time I read it way back when."

HERO CONTEST #191

To get this book and New Warriors #1, tell us the name of Thor's hammer and who gave it to him.

HERO CONTEST

HERO PRICE GUIDE

SPIDER-MAN AND HIS AMAZING FRIENDS

Marvel
(1981)

1	2.50	5.50
1st App. Firestar in comics, outside of Marvel continuity		

SPIDER-MAN MUTANT AGENDA

Marvel
(1993)

0	1.25	1.25
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SPIDER-MAN UNLIMITED

Marvel
(1993-Present)

1-3	3.95	3.95
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SPIDER-MAN VS. DRACULA

Marvel
(1993)

1	1.75	1.75
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SPIDER-MAN VERSUS WOLVERINE

Marvel
(1987)

0 M.Bright-a	15.00	22.00
0 2nd print	4.00	5.00

SPIRIT-WOMAN

Marvel
(1978-1983)

1	2.00	4.00
2-36	1.00	1.50
37-38	2.50	3.00
39-49	1.00	1.50
50	2.75	3.00
Limited Series (1993-Present)		
1-2	1.75	1.75
New Spider-Woman		

SPIRIT, THE Kitchen Sink

(1983-1992)

16-87	2.00	2.00
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SPIRIT, THE

Warren
(1974-1976)

1	5.00	12.00
2-5	3.00	5.00
6-9	2.50	5.00
10	2.50	6.00
11-15	2.50	5.00

SPLITTING IMAGE

Image
(1993)

1 D.Simpson-a	1.75	2.00
2	2.00	2.00

S.T.A.R. CORPS

DC Comics
(1993-Present)

1-3	1.50	1.50
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STAR TREK

Gold Key
(1967-1979)

1	300.00	400.00
2	150.00	200.00
3-5	140.00	150.00
6-10	90.00	110.00
11-20	50.00	60.00
21-30	30.00	50.00
31-40	20.00	30.00
41-61	10.00	20.00
2nd Series, Marvel (1980-1982)		
1 D.Cockrum-a	4.00	5.00
2-18	2.00	4.00

HERO PRICE GUIDE

3rd Series, DC Comics (1984-1988)

1	8.00	10.00
2-5	5.00	6.00
6-10	4.00	5.00
11-20	2.00	4.00
21-32	2.00	3.00
33	3.00	4.00
34-49	1.00	2.00
50	2.00	3.00
51	1.00	2.00
Annual 1-3	3.00	3.00

4th Series, DC Comics (1993-Present)

1	6.00	8.00
2-3	2.00	4.00
4-23	1.00	3.00
24	2.00	4.00
25-30	1.00	3.00
31-45	1.00	2.00
46-50	1.50	2.00
51-56	1.75	1.75

STAR TREK VI THE UNDISCOVERED COUNTRY

DC Comics
(1992)

1	2.95	2.95
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STAR TREK: DEEP SPACE NINE

Malibu
(1993-Present)

1 Newsstand	2.50	2.50
1 Direct	2.50	3.25†
1 Special ed.	6.00	6.00
2-4	2.50	2.50
Limited ed.	20.00	20.00

STAR TREK MOVIE SPECIAL

DC Comics
(1984-1987)

III-IV	1.50	1.50
V	2.00	2.00

STAR TREK: THE NEXT GENERATION

DC Comics
(1989-Present)

1	8.00	10.00
2-3	5.00	7.00
4-5	4.00	5.00
6-10	2.00	4.00
11-23	1.00	3.00
24	2.00	3.00
25-30	1.00	3.00
31-45	1.00	2.00
46-49	1.75	1.75
50	3.50	3.50
51-55	1.75	1.75
Annual 1	3.00	4.00
Annual 2	3.00	5.00
Annual 4-3	3.50	3.50
Special 1	3.50	3.50
Limited Series (1988)		
1	5.00	10.00†
2-6	5.00	7.00

STAR WARS

Marvel
(1977-1986)

1 H.Chaykin-a	10.00	17.00
1 35 cents	150.00†	275.00†
2-6	4.00	5.50
7-10	3.00	3.00
11-20	2.50	2.50
21-107	1.50	2.00
Annual 1	2.00	2.00
Annual 2-3	1.50	1.50

STAR WARS: DARK EMPIRE

Dark Horse
(1992)

1 C.Kennedy-a.R.Vietch-w	20.00	30.00
2	18.00	25.00

3	8.00	12.00
1-3 2nd print	3.00	3.00
4	5.00	10.00
5-6	3.00	6.00
1-8	75.00	175.00

Gold embossed set

STAR WARS: RETURN OF THE JEDI

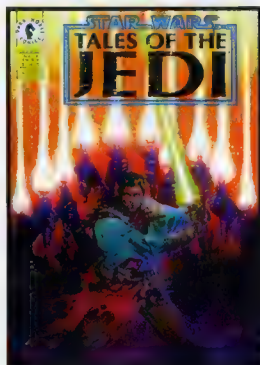
Marvel
(1983-1984)

1-4	1.50	3.00
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STAR WARS: TALES OF THE JEDI

Dark Horse
(1993-Present)

1 C.Gossett-a.T.Vietch-w	2.50	5.00†
D.Dorman cover	2.50	2.50



STARCHILD

Taliesin Press
(1993-1984)

0-3	2.50	2.50
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STARSLAYER

Pacific
(1982-1983)

1 D.Stevens-a/w	3.00	5.00
Rocketeer cameo		
2 D.Stevens-a/w	8.00	15.00
1st Full App. Rocketeer		
3 D.Stevens-a/w	5.00	8.00
Rocketeer App.		
4	1.00	3.00
5	3.75	6.00
6-7	1.00	3.00
8-34	1.00	3.00

STATIC

DC/Milestone
(1993-Present)

1 Bagged	2.95	3.50
1 Platinum ed.	25.00	50.00
2-8	1.50	1.50

STORMWATCH

Image
(1993-Present)

0	2.50	2.50
1-3	2.00	3.00
4-5	1.95	1.95
1 Gold ed.	40.00	50.00

STRANGE ADVENTURES

DC Comics
(1960-1973)

117	300.00	300.00
1st App. Atomic Knights		
118-119	30.00	30.00
120	120.00	120.00
121-122	23.00	23.00
123,126	60.00	60.00
124-125	23.00	23.00

127-135	23.00	23.00
136-149	20.00	20.00
150	25.00	25.00
151-152	20.00	20.00
153	25.00	25.00
154-160	20.00	20.00
161-179	11.00	11.00
180	165.00	165.00

1st app. Animal Man	7.50	7.50
181-183	95.00	95.00
184	7.50	7.50
185-189	125.00	125.00
190	4.50	4.50
191-194	75.00	75.00
195	4.50	4.50
196-200	36.00	36.00
201	4.50	4.50
202-204	38.00	38.00
205	31.00	31.00
1st App. Deadman	21.00	21.00
206	16.00	16.00
207-210	4.50	4.50
211-216	9.00	9.00
217-221	2.25	2.25
222-231		
232-244		

STRANGE COMBAT TALES

Epic/Marvel
(1993)

1-4	2.50	2.50
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STRANGE TALES

Marvel
(1961-1976)

89 S.Ditko-a starts	75.00	75.00
1st App. Fing Fang Foom		
90-92	56.00	56.00
93-96	50.00	50.00
97	150.00	150.00
98-100	50.00	50.00
101	500.00	550.00
Human Torch		
102	200.00	200.00
1st App. Wizard		
103	150.00	150.00
104	150.00	150.00
1st App. Trapster		
105	150.00	150.00
107	120.00	120.00
106,108-109	100.00	100.00
110	575.00	750.00
1st App. Dr. Strange		
111	200.00	200.00
112-113	72.00	72.00
114	195.00	195.00
115	270.00	270.00
116	59.00	59.00
117-118	39.00	39.00
119	64.00	64.00
120	39.00	39.00
1ceman App.		
121-122	29.00	29.00
123	36.00	36.00
124-134	29.00	29.00
135	50.00	50.00
1st App. Nick Fury, Agent of SHIELD		
136-144 S.Ditko-a ends	19.00	19.00
150	19.00	19.00
151	24.00	24.00
152-168	19.00	19.00
169	2.50	2.50
1st App. Brother Voodoo		
170-177	2.50	2.50
178	17.00	17.00
Warlock series starts		
179	8.00	8.00
1st App. Pip the Troll		
1801-181	8.00	8.00
Annual 1	250.00	250.00
Annual 2	275.00	275.00

STRANGERS, THE

Malibu/Ultaverse
(1993-Present)

1 S.Englehart-w	3.00	5.00
1 Hologram ed.	35.00†	50.00†
2-6	1.95	1.95

STREETFIGHTER

Malibu
(1993)

1	2.25	5.00
2-3	2.25	2.25

STREETS

DC Comics
(1993-Present)

1-2 4.95 4.95

SUB-MARINER

Marvel
(1968-1974)

1 J.Buscema-a	125.00	125.00
2	40.00	40.00
3-4	20.00	20.00
5	20.00	20.00
1st App. Tiger Shark		
6-10	20.00	20.00
11-13	14.00	14.00
14	29.00	29.00
Death of Toro		
15	14.00	14.00
16-18	9.00	9.00
19	9.00	9.00
1st App. Stingray		
20	9.00	9.00
21-33	6.00	6.00
34-35	12.00	18.00
Hulk and Silver Surfer App		
36	6.00	6.00
37	6.00	6.00
Death of Dorma		
38-40	6.00	6.00
41-49	4.00	4.00
50	4.00	4.00
1st App. Nita (Namorita)		
51-72	4.00	4.00
Annual 1-2	5.00	5.00

SUGAR & SPIKE

DC Comics
(1956-1971)

1	600.00	600.00
2	300.00	300.00
3-5	270.00	270.00
6-10	150.00	150.00
11-20	130.00	130.00
21-40	70.00	70.00
41-60	40.00	40.00
61-80	25.00	25.00
81-98	19.00	19.00

SUPER HEROES

Del Pub.
(1967)

1	17.00	18.00
2-4	8.00	10.00

SUPERHEROES

VERSUS SUPER-VILLAINS

Archie
(1966)

1	26.00	28.00
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SUPER POWERS

DC Comics
(1984)

1	1.50	1.50
2-5	1.00	1.00
2nd Series (1985-1986)		
1	1.50	1.50
2-6	1.00	1.00
3rd Series (1986)		
1-4	1.00	1.00

SUPER SOLDIER

Marvel
(1993-Present)

1-8	1.75	1.75
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SUPER-TEAM FAMILY

DC Comics
(1975-1978)

1	2.50	2.50
2-3	2.00	2.00
4-7	1.00	1.50
8-10	1.50	2.00
11-15	1.50	1.50

SUPER-VILLAIN TEAM-UP

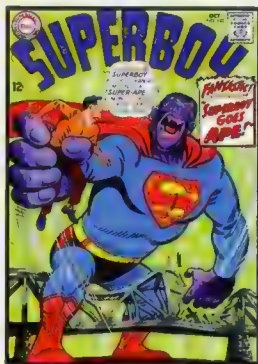
Marvel
(1975-1980)

1	5.00	5.00
2-17	2.00	3.00

SUPERBOY

DC Comics
(1961-1979)

69-75	40.00	50.00
76	40.00	50.00
1st App. Bepo the Supermonkey		
77	40.00	50.00
78	70.00	80.00
79	40.00	50.00
80	70.00	80.00
81-85	30.00	40.00
86	75.00	80.00



87-88	30.00	40.00
89	30.00	40.00
1st App. Mon-El (Valor)		
90-93	30.00	40.00
94-97	18.00	20.00
98	28.00	30.00
1st App. Ultra Boy, Pete Ross joins the LSH		
99	18.00	20.00
100	120.00	130.00
1st App. Xandu and Erndine, Origin retold		
101-120	10.00	12.00
121-123	6.00	8.00
124	6.00	8.00
1st App. Insect Queen		
125	6.00	8.00
126	6.00	8.00
Origin Krypto		
127-128	6.00	8.00
129	8.00	10.00
130	4.00	5.00
132	4.00	5.00
1st App. Supermo		
133-137	4.00	5.00
138	8.00	10.00
139-140	4.00	5.00
141-146	3.00	4.00
147	8.00	10.00
148-155	3.00	4.00
156,165	6.00	8.00
157-164	3.00	4.00
166-173	3.00	4.00
174	6.00	8.00
175-176	3.00	4.00
177-187	2.00	3.00
188-194	1.50	2.00
195	1.50	2.00
1st App. Erg (Wildfire)		
196	1.50	2.00
197	5.00	6.00
Legion series starts		
198-199	2.00	2.00
200	4.50	5.00
Bouncing Boy and Duo Damsel get married		
201	2.00	2.00
202	2.50	2.50
203	3.00	3.00
Invisible Kid dies		
204	2.00	2.00
205	2.50	2.50
206-207	2.00	2.00
208	2.50	2.50
209	2.00	2.00
210	2.50	2.50
211-215	2.00	2.00

HERO

PRICE GUIDE

216	2.00	2.00
1st App. Tyroc		
217	2.00	2.00
218	2.00	2.00
Tyroc joins LSH		
219-220	2.00	2.00
221-225	1.50	1.50
226	1.50	1.50
1st App. Dawnstar		
227	1.50	1.50
228	1.50	1.50
Death Chemical King		
229-249	1.50	1.50
250-252	1.00	1.00
253	1.00	1.00
1st App. Blok and Legion of Super Assassins		
254-258	1.00	1.00
Annual 1	70.00	75.00

SUPERMAN

DC Comics
(1955-1986)

96-99	180.00	190.00
100	700.00	750.00
101-110	160.00	165.00
111-120	140.00	145.00
121-126	110.00	120.00
127	110.00	120.00
1st App. Titano		
128	110.00	120.00
129	110.00	120.00
1st App. Lori Lamarin		
130	110.00	120.00
131-139	80.00	90.00
140	90.00	100.00
1st Blue Kryptonite		
141-145	55.00	60.00
146	60.00	100.00
147	70.00	80.00
1st App. Legion of Super Villains,		
1st App. Adult LSH		
148	50.00	60.00
149	60.00	70.00
150-157	30.00	40.00
158	30.00	40.00
1st App. Flamebird & Nightwing		
159-162	30.00	40.00
163-166	22.00	25.00
167	45.00	50.00



New origin of Braniac		
168-180	22.00	25.00
181-182	14.00	16.00
183	16.00	18.00
184-186	14.00	16.00
187	16.00	18.00
188	14.00	16.00

HERO PRICE GUIDE

193	16.00	18.00
194-196	14.00	16.00
197	16.00	18.00
198	14.00	16.00
199	130.00	150.00
1st Superman/Flash race		
200	14.00	16.00
201	9.00	11.00
202	12.00	14.00
Bizzaro App		
203-206	9.00	11.00
207	12.00	14.00
208-211	9.00	11.00
212	12.00	14.00
213-216	9.00	11.00
217	12.00	14.00
218-221	9.00	11.00
222	12.00	14.00
223	9.00	11.00
224-226	9.00	11.00
227	12.00	14.00
228-231	9.00	11.00
232	12.00	14.00
233-238	11.00	18.00
239	12.00	14.00
240 M. Kaluta	5.00	6.00
241-244	5.00	7.00
245	6.00	14.00
246-248	4.00	5.00
249	8.00	10.00
1st App. Terra-Man		
250-251.253	4.00	7.00
252	7.00	12.00
254	8.00	10.00
255-284	2.00	2.00
285-299	1.50	1.50
300	5.00	6.00
301-322	1.50	1.50
323	1.50	1.50
1st App. Atomic Skull		
324-399	1.50	1.50
400	3.00	3.00
401-422	1.50	1.50
423 Alan Moore	5.00	7.00
Perez inking		
Annual 1-2	70.00	80.00
Annual 3	60.00	70.00
Annual 4	45.00	50.00
1st Legion origin		
Annual 5	35.00	40.00
Annual 6	4.00	5.00
Annual 7-10	3.00	4.00
Annual 11-12	3.00	3.00
2nd series (1987-Present)		
1 J. Byrne-a/w	2.00	3.00
1st App. new Metallo		
2-6	1.50	1.50
7	1.50	1.50
1st App. Rampage		
8	1.50	1.50
Legion of Super-Heroes App		
9	3.00	3.00
Joker App		
10	1.50	1.50
11	1.00	1.00
1st App. new Mr. Mxyzptlk		
12	1.00	1.00
13	1.00	1.00
1st App. new Toyman		
14-19	1.00	1.00
20 J. Byrne-a/w	1.00	1.00
1st App. new Supergirl		
21	1.00	3.00↑
22-38	1.00	1.00
39-40 J. Ordway-a	1.50	2.00
41 J. Ordway-a	1.50	3.00
42-43 J. Ordway-a	1.50	2.00
44 J. Ordway-a	2.00	2.50
Batman App		
45-48	1.50	1.50
49	1.50	2.00
50	2.00	8.00
J. Byrne, D. Jurgens, J. Ordway-a		
51-52	1.50	2.00
53 J. Ordway-a	2.00	3.00

54-64	1.50	2.00
65 D. Jurgens-a	1.50	3.50
JLA App., Panic in the Sky part 2		
66 D. Jurgens-a	5.00↑	12.00
Brainiac App., Panic in the Sky part 6		
67-72	1.50	2.00
73	4.00	8.00
74	5.00	12.00
75 D. Jurgens-a	6.00	18.00↑
Newsstand		
75 2nd print	1.50	8.00
75 3rd & 4th p.	1.25	2.00
75 Bagged direct ed.	30.00↑	35.00↑
75 Platinum	200.00	300.00
76	2.00	4.00
Funeral for a Friend		
77	1.50	3.00
78-80	2.00	3.00
81	1.50	1.50
82	2.00	2.50
2nd App. Cyborg Superman, Newsstand		
82 Direct	3.50	5.00
83-85	1.50	1.50
Annual 1-2	1.25	1.25
Annual 3	2.00	2.00
Annual 4-5	2.50	2.50
Death of	4.95	10.00
Superman TPB		
Death of	45.00	100.00
Superman Platinum TPB		
Superman, the		
Earth Stealers		
2nd Print	3.00	3.00
Legacy of	2.50	3.00
Superman		
Special 1 W. Simonson-a	3.50	5.00
Superman Gallery Various-a	3.00	3.00
Superman	4.95	6.00
Speeding Bullets E. Barretto-a		

SUPERMAN FAMILY

DC Comics (1974-1982)

164	2.00	2.00
165-176	1.50	1.50
177-181	1.00	1.00
182	2.00	2.00
183-193	1.00	1.00
194	2.00	2.00
195-222	1.00	1.00

SUPERMAN'S GIRLFRIEND, LOIS LANE

DC Comics (1958-1974)

1	875.00	875.00
2	400.00	400.00
3	270.00	270.00
4-5	180.00	180.00
6-10	125.00	125.00
11-20	60.00	60.00
21-29	35.00	35.00
30-49	20.00	20.00
50	15.00	15.00
51-55	10.00	10.00
56	13.00	13.00
57-69	10.00	10.00
70	130.00	130.00
1st App. contemporary Catwoman		
71	85.00	85.00
72-73	8.00	8.00
74	16.00	16.00
75-76, 78	8.00	8.00
77	9.00	9.00
79	5.00	5.00
80-85	4.00	4.00
86	6.00	6.00
87-94	4.00	4.00
95	6.00	6.00
96-104	4.00	4.00
105	4.00	4.00
1st App. Thorn and Rose		
106-111	4.00	4.00
112-123	3.00	3.00
124-137	2.50	2.50
Annual 1	50.00	50.00
Annual 2	40.00	40.00

SUPERMAN'S PAL, JIMMY OLSEN

DC Comics (1954-1974)

1 C. Swan-a	1130.00	1130.00
2	570.00	570.00
3	360.00	360.00

4-5	250.00	250.00
6-10	150.00	150.00
11-20	100.00	100.00
21-30	60.00	60.00
31-35	45.00	45.00
36	45.00	45.00
1st App. Lucy Lane		
37	45.00	45.00
Elastic Lad App.		
38-40	45.00	45.00
41-50	30.00	30.00
51-60	15.00	15.00
61	10.00	10.00



62	10.00	10.00
Mon-El (Valor) and Elastic Lad App.		
63	12.00	12.00
Legion of Super Villains App.		
64-69	10.00	10.00
70	10.00	10.00
Element Lad App.		
71	6.00	6.00
72-73	9.00	9.00
74-75	6.00	6.00
76	9.00	9.00
77-78	6.00	6.00
79	6.00	6.00
Red Headed Beetle of 100 B.C.		
80-84	6.00	6.00
85	9.00	9.00
86	6.00	6.00
87	8.00	8.00
Legion of Super Villains App.		
88	7.00	7.00
Star Boy App.		
89-90	6.00	6.00
91-94	5.00	5.00
95	11.00	11.00
Giant size		
96-99	5.00	5.00
100	6.00	6.00
101-103	3.00	3.00
104	11.00	11.00
Giant size		
105-132	3.00	3.00
133 J. Kirby-a/w	5.00	10.00
Newsboy Legion by Kirby		
134 J. Kirby-a/w	5.00	10.00
1st App. Darkseid		
135 J. Kirby-a/w	3.00	12.00
136-140 J. Kirby-a/w	3.00	9.00
141-148 J. Kirby-a/w	3.00	7.00
149-150	3.00	7.00
151-163	3.00	5.00

SUPERMAN: THE MAN OF STEEL

DC Comics (1991-Present)

1 J. Bogdanove-a, L. Simonson-w	3.00	5.00
1st App. Eradicator in human form		
2-16	2.00	2.50
17	4.00	6.00
Doomsday cameo App.		
18	9.00	15.00
1st Full App. Doomsday		
18 2nd Print	1.50	1.50

19	3.00	8.00 [†]
20	3.00	6.00
21	2.50	3.00
22	2.00 [†]	3.00
1st App. Man of Steel, with armor		
22	1.95	3.00 [†]
Direct ed.		
23	1.50	3.00
24-27	1.50	5.00
28-29	1.50	1.50
Annual 1	3.50	3.50

SUPERMAN: THE SECRET YEARS

DC Comics
(1985)

1	2.00	2.00
2-4	1.00	1.00

SUPERMAN VS. SPIDER-MAN

DC/Marvel
(1976)

1 R.Andru & D.Giordano-a	15.00 [†]	25.00
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SUPERPATRIOT

Image
(1993-Present)

1-3 E.Larsen-w	1.95	1.95
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SUPREME

Image
(1992-Present)

1 R.Liefeld-w	2.00	6.00
1 Gold	65.00	75.00
2	1.50	2.00
3-7	1.95	1.95

SWAMP THING

DC Comics
(1972-1976)

1 B.Wrightson-a starts	45.00	45.00
2	25.00	25.00
3	15.00	15.00
1st App. Patchworkman		
4-6	10.00	10.00
7	12.50	12.50
8-10 B.Wrightson-a ends	10.00	10.00
11-24	3.00	3.00
2nd series (1982-Present)		
1	2.50	2.50
2-15	1.00	1.00
16-19	2.00	2.00
20 A.Moore-W	20.00	20.00
21	15.00	15.00
22-25	7.00	7.00
26-30	5.00	5.00
31-33	3.00	3.00
34	9.00	9.00
35-36	2.50	2.50
37	10.00	15.00
1st App. John Constantine		
38-40	2.50	5.00
41-51	2.00	2.00
52	3.00	3.00
53	4.50	4.50
54-83,85-99	2.00	2.00
84	2.00	5.00
100	3.00	3.00
101-124	2.00	2.00
125	4.00	4.00
126-137	2.00	2.00
Annual 1	2.00	2.00
Annual 2	3.00	3.00
Annual 3	2.00	2.00
Annual 4-6	3.00	3.00
Annual 7	3.95	3.95
Love and Death TPB	17.95	17.95
TPB Saga of Swamp Thing	12.95	12.95

TALES FROM THE CRYPT

Gladstone
(1990-1991)

1	3.00	5.00
2	2.00	4.00
3-6	2.00	3.00

TALES OF ASGARD

Marvel
(1968)

1	22.00	24.00
1	1.50	2.00

TALES OF SUSPENSE

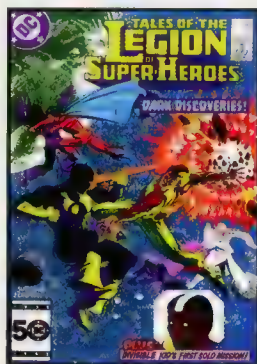
Marvel
(1959-1968)

1	550.00	600.00
2-3	220.00	250.00
4	250.00	275.00
5-10	160.00	175.00
11-15	100.00	110.00
16	150.00	160.00
17-20	110.00	120.00
21-23,25	50.00	70.00
24	30.00	50.00
26-38	50.00	60.00
39	1750.00	2000.00
1st App. of Iron Man		
40	750.00	800.00
Iron Man App. in new armor		
41	400.00	450.00
42-45	150.00	180.00
46	80.00	100.00
1st App. Crimson Dynamo		
47	80.00	100.00
48	120.00	140.00
New Iron Man armor		
49	75.00	100.00
50	50.00	60.00
1st App. Mandarin		
51	50.00	60.00
1st App. Scarecrow		
52	80.00	90.00
1st App. Black Widow		
53-55	40.00	50.00
56	40.00	50.00
1st App. Unicorn		
57	85.00	110.00
1st App. Hawkeye		
58	160.00	200.00
Captain America begins		
59	160.00	200.00
1st App. Jarvis, Captain America and Iron Man App., 1st S.A. Captain America solo		
60	70.00	85.00
61-62	30.00	40.00
63	110.00	120.00
64	30.00	40.00
65	69.00	72.00
1st App. S.A. Red Skull		
66-68	69.00	72.00
69	69.00	72.00
1st App. Titanium Man		
70-75	69.00	72.00
76	69.00	72.00
1st App. Batroc		
77-78	69.00	72.00
79-80	28.00	40.00
81-93	30.00	35.00
94	30.00	35.00
1st App. Modok		
95-97	30.00	35.00
98	30.00	35.00
1st App. Zemo		
99	45.00	50.00

TALES OF THE LEGION OF SUPER-HEROES

DC Comics
(1984-1987)

314-319 K.Giffen-a,P.Levitz-w	1.00	1.50
320-354 D.Jurgens-a,P.Levitz-w	1.00	1.50



HERO PRICE GUIDE

TALES OF THE NEW TEEN TITANS

DC Comics
(1982)

1-4	1.00	1.50
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TALES OF THE TEEN TITANS

DC Comics
(1984-1988)

41	1.00	1.00
42-43	8.00	10.00
Judas Contract part 1 and 2		
44	8.00	10.00
Robin becomes Nightwing, Jericho joins		
45	1.00	1.50
46	1.00	1.50
Aqualad and Aquagirl join		
47-52	1.00	1.50
53	1.00	1.50
1st App. Azreal		
54-91	1.00	1.50
Annual 3	1.25	1.50
Judas Contract part 4, death of Terra		
Annual 4-5	1.25	1.25

TALES OF THE TEENAGE MUTANT NINJA TURTLES

Mirage
(1987-1989)

1	4.00	5.00
2-7	2.00	3.00

TALES OF THE UNEXPECTED

DC Comics
(1956-1968)

1	500.00	540.00
2	250.00	275.00
3-5	150.00	180.00
6-10	120.00	130.00
11-24	70.00	80.00
25-30	50.00	60.00
31-39	40.00	50.00
40	400.00	425.00
Space Ranger begins		
41-42	130.00	150.00
43	250.00	260.00
Space Ranger App		
44-46	90.00	100.00
47-50	65.00	80.00
51-60	50.00	60.00
61-67	42.00	50.00
68-82	20.00	25.00
83-104	10.00	12.00

TALES TO ASTONISH

Marvel
(1959-1968)

1 S.Ditko & J.Kirby-a start	500.00	550.00
2	240.00	275.00
3-5	150.00	175.00
6-10	140.00	160.00
11-20	100.00	120.00
21-26	75.00	85.00
27	1375.00	1400.00
1st App. of Hank Pym		
28-34	75.00	85.00
35	750.00	800.00
1st App. Antman		
36	335.00	350.00
37-40 S.Ditko & J.Kirby-a ends	180.00	200.00
41-43	100.00	120.00
44	125.00	150.00
1st App. The Wasp		
45-48	80.00	75.00
49	100.00	120.00
50	50.00	60.00
1st App. Human Top and Whirlwind		
51	50.00	60.00
52	50.00	60.00
1st App. Black Knight		
53-56	50.00	60.00
57	68.00	75.00
58	50.00	60.00

HERO PRICE GUIDE

59 Hulk starts	90.00	100.00
60	100.00	120.00
61	37.00	40.00
62	37.00	40.00
1st App. The Leader		
63-69	37.50	40.00
70 J.Kirby-a	40.00	65.00
Sub-Manner begins		
71-81 J.Kirby-a	28.00	30.00
82	32.00	42.00
83	28.00	30.00
90	28.00	30.00
1st App. Abomination		
91	28.00	30.00
92-93	32.00	36.00
94-99	28.00	30.00
100	35.00	40.00
Hulk vs. Sub-Mariner		
101	55.00	60.00

TEAM AMERICA

Marvel
(1982-1983)

1	1.00	1.50
2-10	1.00	1.50
11	4.50	5.50
Ghost Rider App		
12	1.50	2.50

TEAM TITANS

DC Comics
(1992-Present)

1	2.00	2.50
Multiple covers, and story, one for each character		
2	1.50	2.50
3-9	1.50	2.00
10-16	1.75	1.75
Annual 1	3.50	3.50

TEAM YOUNGBLOOD

Image
(1993-Present)

1-3	1.95	1.95
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TEENAGENTS

Topps
(1993-Present)

1	2.95	2.95
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TEEN TITANS

DC Comics
(1966-1978)

1	130.00	140.00
Aquaman, Batman, Flash and Wonder Woman comes		
2	58.00	65.00
3-5	30.00	34.00



6	22.00	26.00
Doom Patrol and Beast Boy (Changing) App.		
7-10	22.00	26.00
11-17	17.00	20.00
18	17.00	20.00
1st App. Starfire		
19	17.00	20.00
20-22	19.00	21.00
23-24	9.00	11.00
25	9.00	11.00
1st App. Liith who joins; Aquaman, Batman, Flash, Green Arrow, Green Lantern, Hawk and Dove and Superman App.		
26-30	9.00	11.00
31-43	6.00	8.00
44-45	3.00	5.00
46-49	8.00	10.00
50-51	7.00	9.00
52-53	4.00	6.00

TEENAGE MUTANT NINJA TURTLES

Mirage
(1984-Present)

1	150.00	265.00
1st App. TMNT		
1 2nd print	30.00	35.00
1 3rd	10.00	15.00
1 4th	5.00	9.00
1 5th	1.50	3.50
2	50.00	74.00
2 2nd	4.00	6.50
2 3rd	2.50	2.50
3	22.00	28.00
4	12.00	14.00
5,7	8.00	11.00
6	6.00	8.00
8	5.00	7.00
9-10	4.00	6.00
11-15	3.00	4.00
16-18	2.50	3.50
19-54	1.50	2.50
55-58	1.50	2.00

TEKORLD

Epic/Marvel
(1992-Present)

1	2.00	3.00
2-4	1.75	2.00
5-17	1.75	1.75

TERMINATOR

Dark Horse
(1990)

1	5.50	6.50
2-4	2.50	3.50

TERMINATOR

Now Comics
(1988-1989)

1	7.00	20.00
2	4.00	10.00
3-5	1.75	6.00
6-10	4.00	6.00
11-17	2.00	3.00

TERMINATOR: THE BURNING EARTH

Now Comics
(1990)

1	3.50	4.50
2	2.50	3.50
3-5	2.50	4.00

TERMINATOR: THE ENEMY WITHIN

Dark Horse
(1991-1992)

1-4	2.00	3.00
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TERMINATOR: ONE SHOT

Dark Horse
(1991)

0 Matt Wagner	5.50	7.00
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TERMINATOR: SECONDARY OBJECTIVES

Dark Horse
(1991)

1	2.50	5.00
2-4	2.50	3.00

TERMINATOR 2: JUDGMENT DAY

Marvel
(1991)

Movie comic	2.00	3.00
Limited Series (1991)		
1	1.00	1.50
2-3	0.50	1.50

TERRORISTS

Marvel
(1993-Present)

1-3	2.50	2.50
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TERROR INC.

Marvel
(1992-1993)

1	2.50	3.50
2-10	1.75	2.00

THANOS QUEST

Marvel
(1990)

1 R.Lim-a, J.Starlin-w in all	14.00	16.00
1 2nd print	4.00	5.00
2	12.00	14.00
2 2nd print	4.00	6.00

THOR

Marvel
(1966-Present)

126 J.Kirby-a starts	75.00	80.00
127	34.00	40.00
1st App. Pluto		



128-133	34.00	40.00
134	46.00	55.00
1st App. High Evolutionary		
135-140	34.00	40.00
141-145	24.00	30.00
146	24.00	30.00
Inhumans begin		
147-157	24.00	30.00
158	50.00	55.00
159-160	24.00	30.00
161-163	15.00	15.00
164	15.00	17.00
Cameo of Him (Warlock)		
165	39.00	50.00
1st App. Warlock		
166	34.00	50.00
167	15.00	15.00
168-169	15.00	27.00
170-179 J.Kirby-a ends	15.00	15.00
180-181 N.Adams-a	15.00	15.00
182-192 J.Buscema-a starts	5.00	8.00
193	28.00	45.00
Silver Surfer App.		
194-200	5.00	5.00
201-224	2.00	3.00
225	2.00	3.00
1st App. Firelord		
228-250	2.00	3.00
251-253 J.Buscema-a ends	2.00	2.50
254-273	2.00	2.50

274	2.00	2.50
Death of Balder		
275-299	2.00	2.50
300	2.00	4.00
301-336	1.50	1.50
337 W.Simonson-a/w starts	5.00	7.00
1st App. Beta Ray Bill		
338	3.00	4.00
339-340	1.50	2.00
341-373	1.00	2.00
374	5.00	7.00
Mutant Massacre tie-in, X-Factor App.		
375-283	1.00	2.00
284	1.00	2.00
1st App. new Thor		
285-369 W.Simonson-a/w ends	1.00	2.00
370-399	1.00	2.00
400	2.50	3.00
401-407	1.00	1.50
408	1.00	1.50
Eric Masterson becomes Thor		
409-410	1.00	1.50
411	3.00	8.00
New Warriors cameo		
412	12.00	17.00
1st Full App. of New Warriors		
413-428	1.00	1.50
429-430	1.50	3.00
431	1.50	1.50
432	2.00	3.00
433	2.00	3.00
434-449	1.50	2.00
450	3.00	3.00
451-458	1.25	1.25
459	1.25	5.00
460-470	1.25	1.25
Annual 5-8	5.00	5.00
Annual 9-12	3.00	3.00
Annual 13-17	2.50	2.50
Annual 18	2.95	2.95
Special 2	38.00	38.00
Special 3-4	7.00	7.00

THOR CORPS

Marvel
(1993-Present)

1	1.75	2.00
2-3	1.75	1.75

THUNDER AGENTS

Tower Comics
(1965-1969)

1 W.Wood-a	42.00	60.00
1st App., Dynamo, Noman and Mentor		
2	21.00	30.00
3-5	14.00	20.00
6-10	10.00	15.00
11-15	7.00	8.00
16-19	4.00	6.00
20	3.00	4.00

THUNDERSTRIKE

Marvel
(1993-Present)

1	2.95	5.00↑
2-4	1.25	1.25

TICK, THE

New England Comics
(1988-Present)

1 *	24.00	35.00
1-2 2nd print	3.00	3.00
1-4 3rd print	2.50	2.50
1 4th print	2.25	2.25
2	12.00	15.00
2, 4 4th print	2.50	2.50
3-5	3.00	8.00
3-4 2nd print	2.50	2.50
3 4th print	2.75	2.75
5 2nd print	2.75	2.75
6-8	2.25	6.00
9-12	2.75	2.75
12 Gold	15.00	30.00
TPB Omnibus	13.95	13.95

TIMBER WOLF

DC Comics
(1992-1993)

1 J.Phillips-a, A.Gordon-w	1.50	2.50
1st App. Thrust		
2-5	1.50	2.50

TOMB OF DRACULA

Marvel
(1972-1979)

1 G.Colan & T.Palmer-a in all	45.00	45.00
2	24.00	26.00
3	14.00	14.00
4	14.00	14.00
5	14.00	14.00
6-10	10.00	10.00
11-20	8.00	8.00
21-40	6.00	6.00
41-49	4.00	4.00
50	7.00	7.00
51-60	4.00	4.00
61-70	3.00	3.00

TRANSFORMERS

Marvel

1	3.00	7.00
2-80	1.00	3.00

TRANSFORMERS GENERATION 2

Marvel

(1993-Present)

1	1.75	1.75
2	2.95	2.95
Foiled and die-cut cover		
2-3	1.75	1.75

TRENCHER

Image

(1993)

1-3 K.Giffen-a/w	1.95	2.50
4	1.95	1.95

TRIBE

Image

(1993)

1 L.Stroman-a	2.50↓	5.00
1 Ivory/Gold ed.	20.00	35.00
Axis (1993-Present)		
2	1.95	1.95

TUROK, DINOSAUR HUNTER

Valiant

(1993-Present)

1 Chrome Cover	3.50	4.50
1 Gold ed.	45.00↓	60.00↓
2-9	2.50	2.50

TUROK, SON OF STONE

Gold Key

(1954-1982)

1	275.00	350.00
2	180.00	200.00
3	60.00	150.00
4	55.00	150.00
5	50.00	150.00
6-10	85.00	100.00
11-20	55.00	60.00
21-30	30.00	40.00
31-40	20.00	32.00
41-50	16.00	20.00
51-60	8.00	15.00
61-70	5.00	10.00
71-80	4.00	7.00
81-90	3.00	6.00
91-130	3.00	5.00
Giant 1	55.00	55.00

TURTLE SOUP

Mirage

(1991-1992)

1	3.50	3.50
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UNDERGROUND

Dark Horse

(1993-Present)

1	3.95	3.95
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UNION

Image

(1993-Present)

1 M.Texiera-a	2.50	3.00↑
2	1.95	1.95

UNITY

Valiant

(1992)

0 Blue	6.00	12.00
0 Red	75.00	90.00↓
0 Signed Ed.	39.00	39.00

HERO PRICE GUIDE

1	6.00	15.00
1 Gold	60.00	90.00↓
1 Platinum	60.00	120.00↓

UNIVERSAL MONSTERS

Dark Horse

(1993-Present)

Frankenstein	4.95	4.95
Creature from the Black Lagoon	4.95	4.95
A Adams-a		
Dracula	4.95	4.95

UNLEASHED!

Triumphant

(1993-Present)

0	2.50	2.50
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UNTAMED

Epic/Marvel

(1993-Present)

1-3	1.95	1.95
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UNTOLD LEGEND OF THE BATMAN

DC Comics

(1980)

1 J.Byrne-a	3.50	3.50
2-3	2.50	2.50

USAGI YODJIMBO

Fantagraphics

(1987-Present)

1	3.00	5.00
2-9	2.00	4.00
10	3.50	3.50
11-28	2.00	3.00
29-37	2.25	2.50

VALERIA THE SHE-BAT

Continuity

(1993-Present)

1	20.00	20.00
2-5	2.50	2.50

VALIANT VISION STARTER KIT

Valiant

(1993)

1 B.Layton-a, K.VanHook-w	2.95	2.95
Comes with special glasses, poster and comic with Solar App.; Neal Adams cover		

VALOR

DC Comics

(1992-Present)

1	1.50↑	3.00↑
2-9	1.25	1.25

HERO PRICE GUIDE

8-12 A.Hughes-a	1.25	1.25
13-15	1.25	1.25

VAMPIRE LESTAT

Innovation
(1990-1991)

1	15.00*	23.00
2	12.00	20.00
3-5	7.00	10.00
6-12	3.50	7.50

VAMPIRELLA

Harris
(1992-Present)

1	10.00	20.00
1 2nd Print	2.50	2.50
2	5.00	10.00
3	2.50	7.00
Special 1	2.50	2.50
TPB	5.95	5.95

VAMPIRELLA

Warren
(1969-1988)

1	115.00	150.00
2	45.00	45.00
3	140.00	140.00
4-7	30.00	30.00
8-9	28.00	28.00
10-15	20.00	20.00
16-25	12.00	12.00
26-40	6.50	6.50
41-50	4.00	5.00
51-99	3.00	4.00
100	4.00	10.00
101-113	3.00	2.00
Annual 1	69.00	69.00
Special 1	8.00	8.00

VAMPIRELLA: MORNING IN AMERICA

Dark Horse
(1991-1992)

1-4	4.00	4.00
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VANGUARD

Megaton/Image
(1987)

1	3.50	3.50
2nd Series (1993-Present)		
1-2	1.95	1.95

VENOM: FUNERAL PYRE

Marvel
(1993)

1-2	2.95	4.00
3	2.95	2.95

VENOM: LETHAL PROTECTOR

Marvel
(1993)

1 M.Bagley-a	3.00	7.00
1 Gold	50.00	70.00
1 Black	200.00+	300.00
Misprint, 700-800 copies thought to exist		
2-3	3.00	4.00
4 R.Lim-a	2.00	3.00
5-6	3.00	3.00

VENOM: THE MADNESS

Marvel
(1993-Present)

1-3	2.95	2.95
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VERTIGO VISIONS

DC Comics
(1993-Present)

1 M.Allred-a	4.00	4.00
The Geek		
1	3.50	3.50
Phantom Stranger		

VIGILANTE

DC Comics
(1983-1988)

1	3.00	3.00
2	2.00	4.00
3-4	2.00	3.75
5-49	1.50	2.00
50	2.00	3.00
Annual 1-2	2.00	2.00



VISIONS

Vision Pub.
(1978-1983)

1	60.00	80.00
Flaming Carrot in all		
2	26.00	36.00
3-4	10.00	14.00
5	7.00	9.00

WAR OF THE GODS

DC Comics

1-4 G.Perez-a	1.75	1.75
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WAR MAN

Marvel
(1993-Present)

1-2	2.50	2.50
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WARHEADS

Marvel
(1992-1993)

1 G.Erskine-a	1.75	3.00
2-14	1.50	1.75

WARLOCK

Marvel
(1972-1976)

1 G.Kane-a	35.00	40.00
2-3	14.00	20.00
4-8	9.00	20.00
9 J.Starlin-a/w starts	13.00	13.00
New costume		
10	30.00	42.00
Origin of Thanos and Gamora		
11	20.00	30.00
Thanos App.		
12-14	14.00	15.00
15 J.Starlin-a/w ends	15.00	26.00

WARLOCK AND THE INFINITY WATCH

Marvel
(1992-Present)

1 A.Medina-a,J.Starlin-w	3.00	5.00
2	2.00	4.00
3	2.00	3.00
4-11	1.50	2.00
12-24	1.75	1.75

WARLOCK CHRONICLES

Marvel
(1993-Present)

1-8 J.Starlin-w	2.00	2.00
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WARRIORS OF PLASM

Defiant
(1993-Present)

0 From Previews	25.00	25.00
0 Promo	125.00	150.00
1-2	2.95	2.95
3-5	2.50	2.50
1 Translucent ed.	50.00	75.00
Graphic Novel	5.95	5.95

WATCHMEN

DC Comics
(1986-1987)

1 D.Gibbons-a,A.Moore-w	4.00	5.00
2-12	2.50	3.50
TPB	16.95	16.95

WEB OF SPIDER-MAN

Marvel
(1985-Present)

1 C.Vess cover	15.00	30.00
2	3.00	8.00
3	5.00	7.50
4	3.00	6.00
5	4.00	7.00
6 M.Zeck-a	3.00	4.00
7	4.00	8.00
8	4.00	7.00
9-13	3.50	7.00
14-28	3.00	5.00
29	12.00	20.00
Wolverine App.		
30	8.50	16.00
31-32	6.50	8.00
33	4.00	5.00
34-35	1.00	4.00
36	4.00	6.00
37	1.00	4.00
38	5.00	6.00
39-43	1.00	4.00
44-46	1.00	3.00
47-50	4.00	5.00
48	12.00	16.00
49	1.50	3.00
51-55	3.00	4.00
56-58	1.00	3.00
59	6.00	11.00
60-61	1.50	5.00
62-65	1.50	3.00
66-69	1.50	4.00
70	1.50	5.00
71-83	1.50	2.50
84-89	1.50	3.00
90	3.00	8.00
91-92,94	1.50	1.75
93	1.50	2.50
95	1.50	4.00
Venom App.		
96-99	1.50	1.75
100	2.00	3.50
Holo-grafx cover		
101-106	1.25	1.25
106	2.95	2.95
Dirtbag Special		
107-109	1.25	1.25
Annual 1	5.00	6.00
Annual 2	6.00	7.50
Annual 3	4.00	4.50
Annual 4	4.00	5.00
Annual 5	2.00	4.00
Annual 6	4.00	4.50
Annual 7-8	2.00	3.00
Annual 9	3.00	3.00

WEREWOLF BY NIGHT

Marvel
(1972-1977)

1	25.00	34.00
2	8.00	10.00
3-4	10.00	12.00
5-20	8.00	10.00
21-31	5.00	7.00
32	10.00	12.00
1st App. Moon Knight		
33	10.00	12.00
34-36	2.00	3.00

37	7.00	12.00
38-43	2.00	3.00

WHAT IF...?

Marvel
(1977-1984)

1 Spider-Man and FF App.	14.00	17.00
2	7.00	10.00
3-5	5.00	7.00
6-16	3.50	6.00
17	7.00	9.00
18-26	3.50	5.00
27	10.00	12.00
X-Men App.		
28	10.00	12.00
Daredevil and Ghost Rider App.		
29-30	3.00	5.00
31	12.00	15.00
32-47	2.00	2.50
2nd series (1989-Present)		
1	5.00	6.00
2-5	3.00	4.00
6	4.00	5.00
7	5.00	7.00
8-15	2.00	3.00
16	4.00	5.00
17-49	1.50	2.00
50	2.00	5.00
51-57	1.25	1.25

WILDC.A.T.S:

COVERT ACTION TEAMS

Image

(1992-1993)

1 Jim Lee-a/w	5.00†	9.00†
1st App., Grifter, Maul, Spartan, Warblade, Voodoo, Vortex and Zealot begin		
1 Gold	30.00†	60.00†
1 Gold signed	60.00†	85.00†
2	7.00	12.00
Preview of Wetworks		
3	1.75	4.00
4	2.00	3.00
4 with card	8.00	15.00
5-6	1.95	1.95
Yearbook	3.50	3.50
TPB	9.95	9.95

WILDC.A.T.S TRILOGY

Image

(1993-Present)

1 Jae Lee-a	2.50	2.50
2-3	1.95	1.95

WILDSTAR

Image

(1993-Present)

1 J.Orday-a,A.Gordon-w	2.00†	5.00
1 Gold	30.00†	50.00†
2	2.50†	5.00
3-4	1.95	1.95

WOLVERINE

Marvel

(1982-Present)

1 J.Byrne-a/w starts	19.00	35.00†
2	10.00	12.00
3-5	6.00	10.00
6-9	7.00	8.00
10	15.00	27.00
Sabretooth App.		
11	5.00	7.00
New costume		
12-17	4.00	7.00
18-20	4.00	6.00
21-22	4.00	5.00
23 J.Byrne-a ends	3.00	5.00
24-26	3.00	5.00
27-40	3.00	4.00
41	8.00	12.00
Cable, Sabretooth		
42	5.00	10.00
41-42 2nd print	2.00	2.50
43	3.00	4.00
44-47	3.00	3.00
48	3.00	4.50
49	3.00	4.00
50	2.00	6.00
Forge, Jean Grey, Jubilee and Nick Fury App.; new costume		
51	2.50	7.00
52	2.50	6.00
53	2.50	7.00

54	2.50	4.50
55	2.50	3.00
56-70	2.00	2.50
71-74	1.75	1.75
75	3.95	3.95



76	1.75	5.00†
In Global Jeopardy	2.95	2.95
Jungle Adven.	5.00	6.00
Limited Series (1982)		
1 F.Miller-a/w in all	15.00	30.00
2	10.00	20.00
3	10.00	20.00
4	10.00	22.00

WOLVERINE/PUNISHER: DAMAGING EVIDENCE

Marvel

(1993-Present)

1-3	2.00	2.00
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WONDER MAN

Marvel

(1987-Present)

1-2	1.00	2.00
3-24	1.00	1.50
25	2.95	2.95
26-28	1.00	1.25
Annual 1	2.95	2.95

WONDER WOMAN

DC Comics

(1965-1986)

150-170	5.00	5.00
171-180	3.50	3.50
181-200	2.50	2.50
201-299	1.00	1.00
267-268	5.00	10.00
300	2.00	2.00
301-329	1.00	1.00
2nd Series (1987-Present)		
1 G.Perez-a	2.50	2.50
2-49	1.50	1.50
50	1.50	1.50
Titans and Justice League App.		
76	1.50	1.50
77-82	1.25	1.25
Annual 1-2	1.50	1.50
Annual 3	2.50	2.50
Special 1	2.00	2.00

WORLD'S FINEST COMICS

DC Comics

(1954-1986)

100	167.00	200.00
101	54.00	54.00
102	54.00	54.00
Tommy Tomorrow begins		
103-110	54.00	54.00
111	45.00	45.00
1st App. Clock King		
112-120	45.00	45.00
121-124	19.00	19.00
125	19.00	19.00
Aquaman begins		

HERO PRICE GUIDE

126-128	19.00	19.00
129	32.00	32.00
Joker and Lex Luthor App.		
130-140	19.00	19.00
141-150	10.00	10.00
151-155	9.00	9.00
156	48.00	48.00
1st App. Bizarro Batman		
157-160	9.00	9.00
161	12.00	12.00
162-165	7.00	7.00
166	11.00	11.00

Joker App.		
167-169	7.00	7.00
170	10.00	10.00
Giant size		
171-174	7.00	7.00
175-177	9.00	9.00
178	4.50	4.50
179,188	5.00	5.00
180-187	4.00	4.00
189-196	2.50	2.50
197	3.50	3.50
198-199	45.00	50.00
3rd Superman/Flash race		
200-251	2.00	3.00
252-300	1.50	2.50

Limited Series		
1 S.Rude-a	6.00	6.00
2-3	5.00	5.00

X-FACTOR

Marvel

(1986-Present)

1 L.Simonson-w	8.00	9.00
Beast, Cyclops, Iceman and Jean Grey start		
2	5.00	6.00
3-4	5.00	5.00
5	4.00	5.00
1st App. Apocalypse		



6	3.00	6.00
7-8	3.00	4.00
9-10	3.00	7.00
11 W.Simonson-a	3.00	5.00
12-14	3.00	4.00
15	3.00	5.00
16	3.00	4.00
17	3.00	5.00
18	3.00	4.00
19-22	2.00	4.00
23	3.00	8.00
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24	12.00	15.00
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HERO

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65	5.00	6.00
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68	2.00	5.00
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75	1.00	2.00
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Annual 2,5-6	2.00	4.00
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Marvel

(1991-Present)

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8-11	2.00	4.00
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13-15	1.00	2.00
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X-MEN

Marvel

(1991-Present)

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Marvel

(1963-Present)

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38	45.00	60.00
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49	20.00	50.00
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51 J.Steranko-a	30.00	45.00
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54 B.W.Smith-a	27.00	36.00
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55 B.W.Smith-a	27.00	36.00
56-57 N.Adams-a starts	27.00	40.00
58	40.00	50.00
1st App. Havok		
59-63 N.Adams-a ends	30.00	40.00
64	30.00	42.00
1st App. Sunfire		
65	30.00	45.00
66	15.00	30.00

67-70	15.00	25.00
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New X-Men begin, Banshee, Colossus, Cyclops, Nightcrawler, Storm, Thunderbird and Wolverine begin		
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Death of Thunderbird		
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1st App. Rogue in X-Men		
159-161	4.00	6.00
162 D.Cockrum-a	6.00	10.00



163 D.Cockrum-a	4.00	6.00
164 D.Cockrum-a	4.00	6.00
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169-170	5.00	7.00
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Rogue joins		
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1 2nd print	3.00	5.00
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LORD PUMPKIN



PREMIERE

Origin Tale

LORD PUMPKIN™

Written and Created by
Dan Danko

Illustrated by Aaron Lopresti

Colored by Albert Calleros

Lettered by Patrick Owsley

Character Designed by
Tim Eldred

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IN A LONG AGO IN A LAND
AND ARMY, THERE EXISTED
THE MOST BEAUTIFUL OF
KINGDOMS KNOWN TO MAN.

THE KINGDOM WAS RULED BY A WISE
AND KIND KING WHO BROUGHT
A PROSPERITY TO THE PEOPLE
THEY HAD NEVER KNOWN BEFORE. HE
RULED WITH A JUST AND BENEVOLENT
HAND AND ALL KNEW HIS WORD
WAS LAW.

THE BEAUTIFUL QUEEN WAS LOVED
BY ALL AS WELL. NOTHING AS
FAIR AS SHE HAD EVER HEARD
THE LAND BRACE, OR SAGE.

HER GRACE AND COMPASSION
WAS UNMATCHED IN ALL
THE LAND.

NO ONE DAY THE ENTIRE
KINGDOM WOULD FALL
TO ITS KNEE.

THE BEAUTIFUL
YOUNG
PRINCE

ONE DAY THE BEAUTIFUL YOUNG
PRINCE ACCIDENTLY
BLANDED ONE OF THE
SERVANTS WITH WHOM HE
WAS PLAYING.

HIS GRATEFUL DISTRESS
THE KING KING

SO HE WENT TO HIS COURT
MAGICIAN AND MADE HIM
THAT HE CREATES A PLAYMATE
FOR THE YOUNG PRINCE.

ONIONS WHO WOULD HAVE
THE REQUIRED UNDERSTANDING
AND PATIENCE TOWARD THE
CREATIVE BRIBES OF A YOUNG BOY.

AND THE MAGGICIAN CREATED
A FRIEND FOR THE
YOUNG PRINCE

AND HE GAVE THE FRIEND A NAME
TO MEET THE GENTLE
YOUNG PRINCE

BUT MOST IMPORTANTLY, THE MAGGICIAN
SAID THE FRIEND AN STRANGELY
BURNING MAGIC GAMES

O BLIND THE GENTLE YOUNG
PRINCE WHEN ALL WAS DARK

BEAN TO
TEACH
HIM

WORTH TO
SING TO
HIM

SET HIM WARM FROM
THE WINTER CHILL

AND GAVE HIM HOPE
IN THE DEPTHS
OF NIGHT

HE GENTLE YOUNG
PRINCE WAS QUITE
PLEASED WITH HIS
NEW FRIEND

HE NAMED HIM LORD
PUMPKIN, AND
TOGETHER THE TWO
PLAYED ALL KINDS
OF GAMES

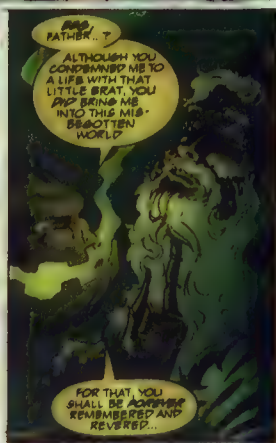
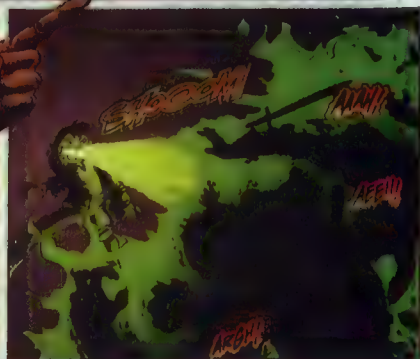
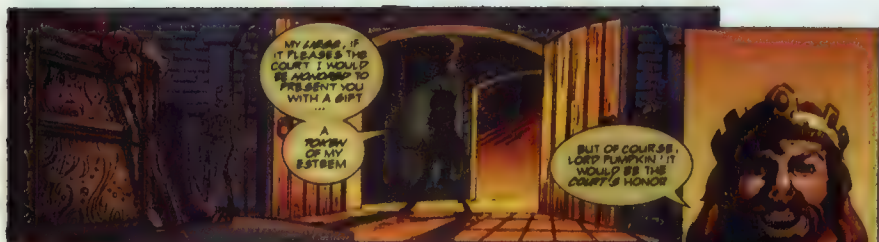
AND
PLAYED

AND
PLAYED

AND
PLAYED

UNTIL
ONE
DAY

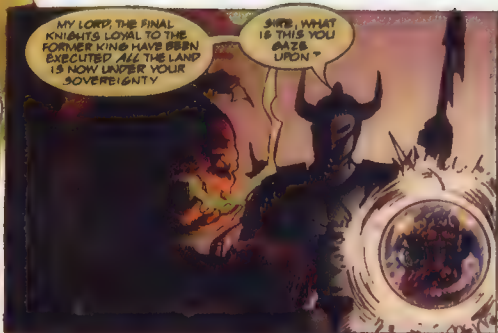






IT WOULD
WISE FOR
YOUR LOT TO
RECONSIDER
YOUR
ALLEGIANCES

WHAT IS
THE STATUS
OF THIS
PURGE?



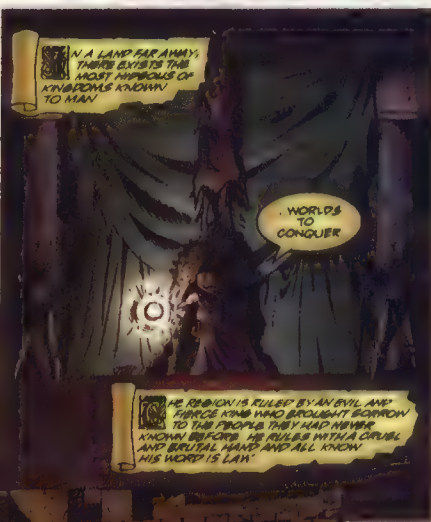
MY LORD, THE FINAL
KNIGHTS LOYAL TO THE
FORMER KING HAVE BEEN
EXECUTED. ALL THE LAND
IS NOW UNDER YOUR
SOVEREIGNTY

SIRE, WHAT
IS THIS YOU
GAZE
UPON?



HEAR,
FOOL!

THERE ARE
WORLDS BEYOND
THIS ONE.
WORLDS TO
EXPLORE



IN A LAND FAR AWAY,
THERE EXISTS THE
MOST FEROUS OF
KNIGHTS KNOWN
TO MAN

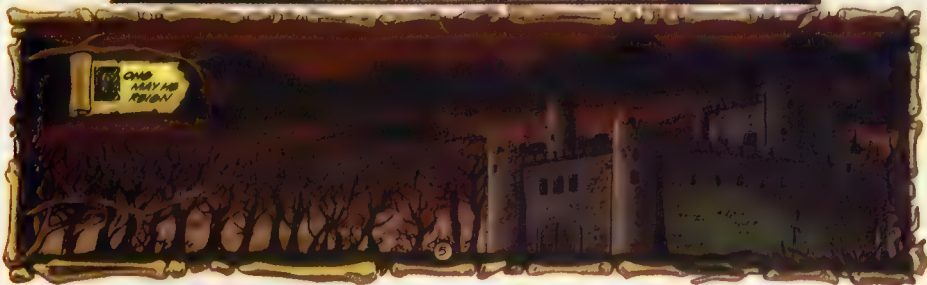
WORLDS
TO
CONQUER

THE REGION IS RULED BY AN EVIL AND
FEROCIOUS KING WHO BROUGHT SORROW
TO THE PEOPLE THEY HAD NEVER
KNOWN BEFORE. HE RULES WITH A CRUEL
AND BRUTAL HAND AND ALL KNOW
HIS WORD IS LAW



THIS IS THE
KING OF
FOUL

AS KING
OF
HATE



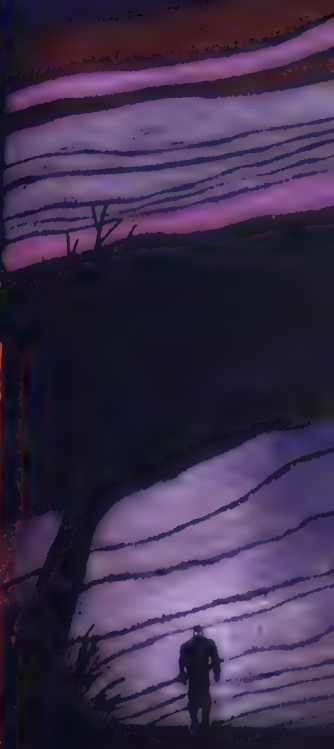
ONE
MAY AS
REIGN

ULTRAMERSE PREMIERE

Debuts In
March!

GRENDDEL TALES

THE DEVIL'S HAMMER



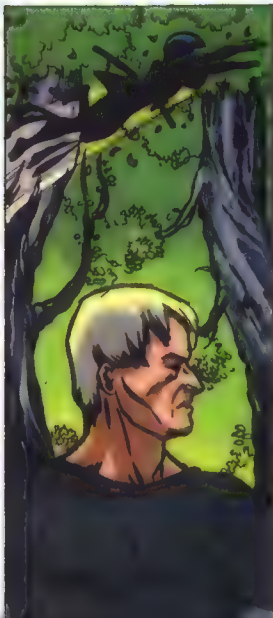
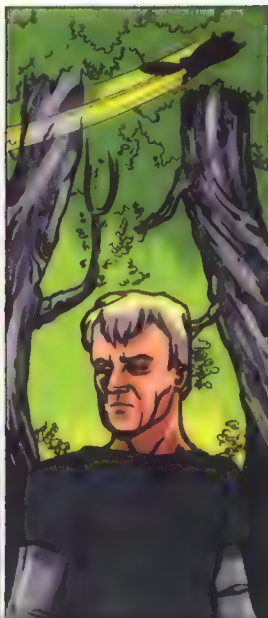
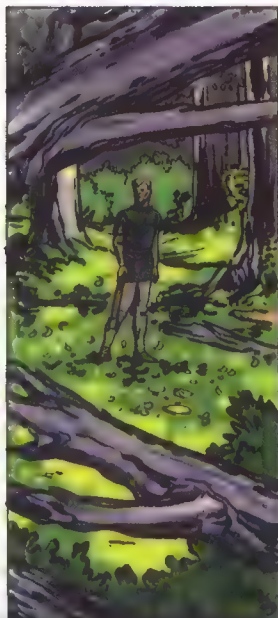
Published by Dark Horse Comics, Inc.
Grendel Tales: The Devil's Hammer is
TM and © 1994 Matt Wagner

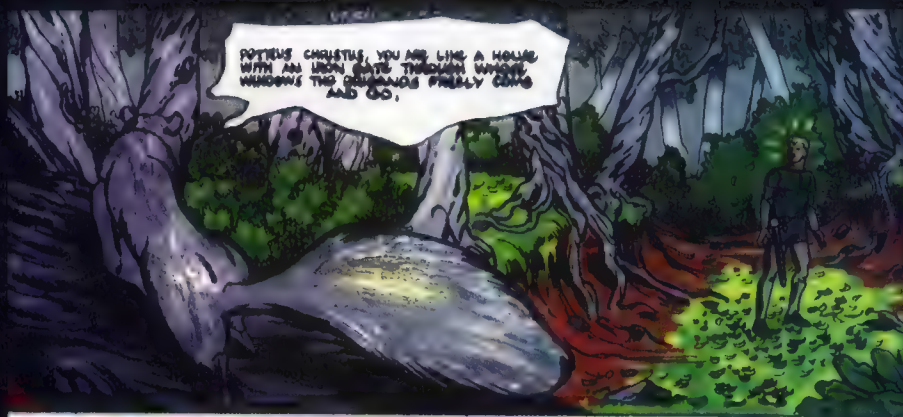
MAHOUND'S OUTBURST
CAUGHT ME BY
SURPRISE.

WHAT DID HE
MEAN TO IMPLY?

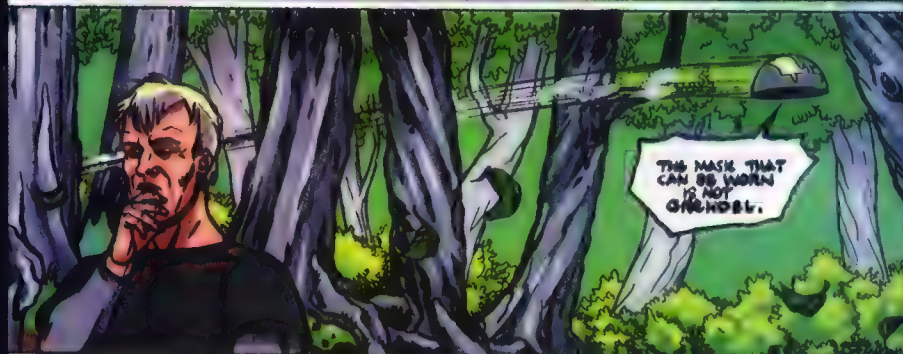
OF COURSE THEY'D BEGUN IT.
I WAS THERE! I SAW THE
HORRORS.
WE WERE INNOCENT!
INNOCENT!

SIZED WITH ANXIETY,
I STRAVED FROM THE
PATH BACK TO THE
FARMHOUSE, FINDING
MYSELF ALONE AND LOST
IN A DUSKY WOOD.






POTTER'S CHRISTIE, YOU ARE LIKE A HOUSE
WITH AN OPEN GATE THROUGH WHICH
WINDS THE DEMONS FREELY COME
AND GO.




THE MASK THAT
CAN BE WORN
IS NOT
GRENDEL.



BEFORE
TIME
AND
SPACE
AND
GOD
IS
GRENDEL.

THIS IS
THE
TRUTH.
I SEE IT
INSIDE
MYSELF.

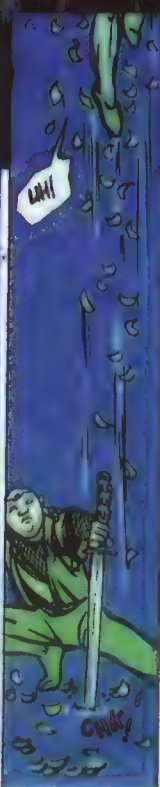


IF YOU WANT
TO KNOW ME...

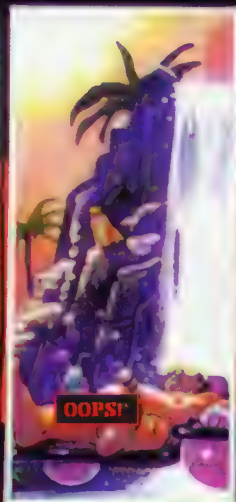
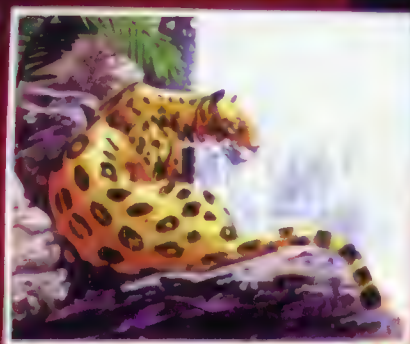
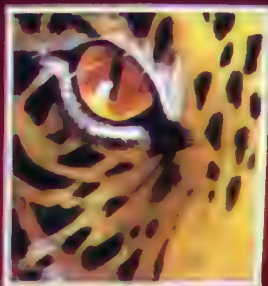
...LOOK INSIDE
YOUR HEART.



IF YOU WANT
TO BE
REBORN...







IMITATION OF LIFE

* THE "OOPS!" WAS ADDED ONLY WITH THE PERMISSION OF MATT WAGNER. AS TO WHAT IS UNDER THAT BAND, BEATS US...





CONVENTIONS

A Listing of Conventions and other Comic-related Events for January, 1994

If you are planning a comic-related convention, send your information in advance to:
convention editor
c/o HERO ILLUSTRATED
1920 Highland Ave. Suite 222
Lombard, IL 60148
Deadline for February show is Friday, January 14th

California

2, 16 & 30th. Albany. Card & Comic Book Show; Veterans Hall, 1325 Portland Ave; 9:30am-4pm; Free. Tony, 510-525-0666.

5, 12, 19 & 26th. Walnut. Comic Book, Baseball Card, McDonald & Racing Collectibles Show; Frank & Son Warehouse, 19465 E. Walnut North; 5pm-9:30pm; Free. Frank or Jim, 909-594-7492.

8, 15, 22 & 29th. Walnut. Comic Book, Baseball Card, McDonald & Racing Collectibles Show; Frank & Son Warehouse, 19465 E. Walnut North; 10am-5pm; Free. Frank or Jim, 909-594-7492.

23rd. Buena Park. Orange County Comic, Non-Sports & Collectibles Show; Sequoia Athletic Club, 7530 Orangethorpe Ave; 10am-4pm; \$3. Derek Borthwick, 818-913-4046.

30th. Burbank. King Con; Burbank Hilton Convention Center, 2500 Hollywood Way; 10am-5pm; \$3.50. Damian Brown, 818-994-5254 or 818-994-4161.

Connecticut

2nd. Stratford. CT's Premiere Card & Comic Show; Ramada Inn, Exit 30 Off I-95; 9:30am-4pm; \$3 (.99 Under 12). Mike Riccio, 203-377-9567.

8th. Naugatuck. Baseball Card & Comic Book Show; Elk's Lodge #967, Rubber Ave; 9am-3pm; Free. Thomas Bryk, 203-723-9289.

8th. Waterbury. Sports Card & Comic Book Bonanza;

Ramada Inn, Exit 25 Off I-84; 9am-3pm; \$2 (Under \$1). F&N Promotions, 203-231-3305 or 203-250-1519.

21st. Stratford. CT's Premiere Card & Comic Show; Ramada Inn, Exit 30 Off I-95; 6-10pm; Free. Mike, 203-377-9567.

30th. North Haven. Superbowl Sunday Sports Card & Comic Book Bonanza; Holiday Inn, Exit 12 Off I-91; 9am-3pm; \$2 (Under \$1). F&N Promotions, 203-231-3305 or 203-250-1519.

Delaware

9th. Newark. Comics & Sports Cards Show; Holiday Inn, Rt. 273 & I-95 Exit 3; 10am-4pm; \$1. Ken Condiff, 302-737-3332.

Florida

3rd. Orlando. Collectibles Extravaganza; Twin Towers Hotel, Kirkman Rd at I-4; Sat. 10am-8pm, Sun. 10am-4pm; \$5. (Advance Preview Sat. 2-3pm; \$10). Gary Schmers, 508-229-2662.

Georgia

8th & 9th. Rome. Legends Collectors Show; Riverbend Mall, Turner-McCall Blvd; 10am-9pm Sat, 12-6pm Sun; Free. Dana Pinkard, 706-234-8210.

22nd & 23rd. Gainesville. Legends Collectors Show; Lakeshore Mall, Washington St; 10am-9pm Sat, 12-6pm Sun; Free. Dana Pinkard, 706-234-8210.

Illinois

1 & 2nd. Homewood. Old is Gold Sportscard & Comic Show; Best Western, 17400 S. Halsted; 12-6pm Sat, 5-9pm Sun; \$1. Gary Norman,

708-957-4908.

2nd. Oak Lawn. Comics & Cards Show; Fatima K of C, 5830 W. 95th St; 9am-3pm; \$1. John, 708-423-1758.

7th. Oak Lawn. Sport Card, Comics & Collectible Show; St. Cyprian's Episcopal Church, 6501 W. Belmont Ave; 5-9pm; \$1. John Spruhn, 312-622-5433.

8th. North Chicago. Comics & Card Show; North Chicago Inn, 2315 Greenbay Rd; 10am-3pm; \$1. Mortari Comics, 708-336-5002.

9th. Matteson. Old is Gold Sportscard & Comic Show; Holiday Inn, I-57 & Rt. 30; 5-9pm; \$1. Gary Norman, 708-957-4908.

15th & 16th. Chicago. Goldcoast Comic & Card Expo; Best Western, 162 E. Ohio; 10am-6pm Sat, 10am-5pm Sun; \$1. Chris Kosch, 312-222-1278.

16th. Westmont. Old is Gold Sportscard & Comic Show; Inland Expo Center, 400 E. Ogden; 10am-7pm; \$1. Gary Norman, 708-957-4908.

23rd. Orland Park. Comics & Cards Show; Civic Center, 147 Street 1 Block W. of LaGrange; 9am-3pm; \$1. John Leary, 708-423-1758.

23rd. Homewood. Old is Gold Sportscard & Comic Show; Best Western, 17400 S. Halsted; 5-9pm; \$1. Gary Norman, 708-957-4908.

30th. Matteson. Old is Gold Sportscard & Comic Show; Holiday Inn, I-57 & Rt. 30; 10am-5pm; \$1. Gary Norman,

NOW SHOWING

Killer Instinct Tour

featuring
JIM LEE

MARC SILVESTRI

at

BSI Comics
3030 Severn Ave
Metairie, LA
5-8pm
January 21

at

Klassic Komiks
913 Gulf Breeze Pkwy
Gulf Breeze, FL
and
Cosmic Cat II
6pm-9m
January 22



MIKE BARR

Mantra

STEVE GERBER

Sludge & Exiles

JAMES ROBINSON

Firearm

at

Metro Comics
15 W. Anapamu
Santa Barbara, CA
January 15

**HOWDY DOODY
BUFFALO BOB**

at

**Third Orlando Collectibles
Extravaganza**
Twin Towers Hotel
Orlando, FL
January 29 & 30

SELLERS

Every month, **HERO** is out in the trenches finding what comics are in demand at the shows and conventions in your town. Sure, some are obvious, but we'll also find the books tucked safely away in granny's attic.

Ren & Stimpy



LOW \$15.00 HIGH \$30.00

The perfect Yaksma's gift. Ren, Stimpy and stinky slickers! But you gotta open the bag!

Batman #492



LOW \$4.00 HIGH \$15.00

The Knightfall story line refuses to go away as old and new Battans want the beginning.

Bone #1 (first print)



LOW \$75.00 HIGH \$125.00

Find it if you can, there's not many out there. The character is approaching phenom status.

708-957-4908.

Indiana

2nd & 22nd, Portage. Comic Book & Sports Card Show; Days Inn, 6161 Melton Rd; 10am-3pm; \$1. Joe Jurek, 219-659-4947.

2nd & 23rd, Evansville. Sports Card & Comic Show; Ramada Inn North, US 41 North; 10am-5pm; \$3. Tommy Nail, 502-683-3751.

2nd, Martinsville. Premiere Collectibles Show; 4H Building, West of Hwy 37 at 252 Intersection; 10am-5pm; Free. Harold or Barbara Parker, 317-631-7009.

9th, Crawfordsville. Premiere Collectibles Show; Holiday Inn, Hwy 74 & US 231; 10am-5pm; Free. Harold or Barbara Parker, 317-631-7009.

15th, Evansville. Premiere Collectibles Show; Holiday Inn, Loydd Expy & Green River Rd; 10am-5pm; Free. Harold or Barbara Parker, 317-631-7009.

15th, Hammond. Calumet Region Card & Comic Show; Kennedy Ave; 9:30am-2:30pm; \$1 (.50 Under 10). Tom Grabowski, 219-865-1563.

16th, Terre Haute. Premiere Collectibles Show; Days Inn, 1-70 Exit 7; 10am-5pm; Free. Harold or Barbara Parker, 317-631-7009.

22nd, Ft. Wayne. Premiere Collectibles Show; Holiday Inn, I-69 Exit 109A; 10am-5pm; Free. Harold or Barbara Parker, 317-631-7009.

23rd, Indianapolis. Comic Book Show; Quality Inn, Shadeland Ave off I-70; 10am-4pm; \$2. Jeff Bruce, 800-859-1594.

Maryland

23rd, Waldorf. Comic Book Show; Waldorf Jaycees Bldg, Rt. 301/5; \$2. David Stebbins, 301-870-5620.

Massachusetts

6, 7, & 9th, Chicopee. Card, Comic & Collectibles '94; Fairfield Mall, Exit 5 off Mass Pike; Free. Ray Vigneault, 413-593-9330.

8th, Worcester. Comic Book

& Trading Card Show; Howard Inn, 800 Southbridge St; 10am-4pm; \$1. K&K Productions, 508-753-0977.

9th, Woburn. Comic Book Convention; Howard Johnson Convention Facility, Exit 36 (Rt. 93); 9am-3pm; \$1. Billy Hedin, 508-485-6500.

Michigan

2nd, Royal Oak. Encore-Con Comic Book Show; American Legion Hall, 1815 Rochester Rd; 10am-4pm; \$2. Michael Goldman, 313-350-2633.

8th, Ann Arbor. Ann Arbor Comiccon; Sheraton Inn, 3200 Boardwalk; 10am-4pm; \$1.50. Joe Makled, 313-971-0941.

30th, Livonia. X-Trava Con Comic Book Show; Knights of Columbus Hall, 19801 Farmington Rd; 10am-4pm; \$2. Michael Goldman, 313-350-2633.

New Jersey

2nd, Bordentown. Comic Book Convention; Days Inn Hotel, Rt. 206 N. Off Exit 7 NJ Tpke; 10am-4pm; \$3. Ron Jordan, 908-828-5955.

2nd, Mt. Laurel. Comic Book & Sports Card Show; Budget Motor Lodge, Exit 4 NJ Tpke; 9:30am-3:30pm; \$2. EMCEE Conventions, 609-448-7585.

2nd, Tinton Falls. Monmouth County Comic Book & Non-Sports Card Convention; Holiday Inn, Parkway Exit 105 at Hope Road; 9:30am-4:30pm; \$2. Dan Campbell, 908-531-9281 or 908-544-9300.

2nd, Wayne. Collectibles Show; CO #1 Firemens Convention Center, Parish Dr. off Rt. 202 N; 9am-4pm; Free. Phil DeMario, 201-696-6217.

5th, Woodbury Heights. Micro-Con Comic Book & Non-Sports Cards Convention; Auto Print Shopping Center, 845 Mantua Pike Rt. 45; 10am-3pm; \$2. Jeff Garrity, 609-848-6347 or 609-768-8113.

6th, Woodbridge. Comic Spectacular; Forge Inn, Rt. 9N; 5-9:30pm; \$1. Rob Gornberg, 908-422-9365.

8th & 9th, South Plainfield. World of Cards and Comics

Convention; Middlesex Mall, Corner of Hadley & Stetson Rd; 10am-9:30pm Sat., 11am-5pm Sun; Free. Tony, 908-968-3886.

15th, Hillsborough. World of Cards and Comics Convention; 375 Rt. 206; 10am-4pm; \$1.50. Tony, 908-968-3886.

16th, Robbinsville. Central NJ Comic Book & Trading Card Show; Washington Twp Volunteer Fire Dept, Rt. 130; 9:30am-3:30pm; \$2. EMCEE Conventions, 609-448-7585.

16th, Springfield. World of Cards and Comics Convention; Holiday Inn, 304 US 22 West; 10am-4pm; \$1.50. Tony, 908-968-3886.

19th, Edison. Wednesday Night Spectacular; Victorian Manor, 2863 Woodbridge Ave; 5-9:30pm; \$1. Rob Gornberg, 908-422-9365.

20th, Wayne. Collectibles Show; CO #1 Firemens Convention Center, Parish Dr. off Rt. 202 N; 5-10pm; Free. Phil DeMario, 201-696-6217.

23rd, Clark. Comic & Card Spectacular; Ramada Inn, Exit 135 Off Pkwy; 10am-4pm; \$2. Rob Gornberg, 908-422-9365.

29th, East Brunswick. Comic & Card Spectacular; Sheraton Inn, Rt. 185; 10am-4pm; \$2. Rob Gornberg, 908-422-9365.

30th, Bellmawr. Comic Book Convention; Howard Johnson Hotel, Rt. 168 Off Exit 3 NJ Tpke; 10am-4pm; \$3. Ron Jordan, 908-828-5955.

New York

2nd, Hicksville. Hicksville Monthly; Jerusalem Avenue Corner of Magle Dr; 10am-4pm; \$1. Joel Kirsch, 516-799-6412.

2nd, Saratoga Springs, St. Clement's Monthly Baseball Card & Comic Book Show; St. Clement School Gym, 231 Lake Ave; 1-5pm; \$1. Rocky Rosato, 518-584-1429.

7th & 21st, Brooklyn. Friday-Nite Sports Cards, Comic Books, Toys & Collectibles Show; St. Dominick's Church, 20th Ave & Bay Ridge Pkwy; 6-10pm; Free. Scotty, 718-251-2075 or 718-241-6477.

16th, Long Island, Comic Book & Collector's Market C/Invention; Rockville Center Holiday Inn, 173 Sunrise Highway; 10am-5pm; Free. Ken Diamond, 516-678-1300.

23rd, Brooklyn, Brooklyn's Largest Comic & Card Show; St. Finbar's Center, Bath Ave & Bay 20th; 10am-6pm; \$2. Rob, 718-438-6576.

North Carolina

2nd, Durham, Cardboard Hero's Comics & Sportscard Show; Holiday Inn West, 3460 Hillsborough Rd; 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly, 804-231-1969.

9th, Winston-Salem, Piedmont Comiccon I; Holiday Inn West, 2008 Hawthorne Rd; 10am-6pm; \$3. Comics Express, 910-768-2001.

15th, Burlington, Cardboard Hero's Comics & Sportscard Show; Ramada Inn, 2703 Ramada Rd. (Exit 143 off I-85); 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly Carter, 804-231-1969.

16th, Fayetteville, Cardboard Hero's Comics & Sportscard Show; Howard Johnson Plaza Hotel, Cedar Creek Rd. (Exit 49 off I-95); 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly Carter, 804-231-1969.

22nd, Greensboro, Cardboard Hero's Comics & Sportscard Show; Howard Johnson, 110 Seneca Rd. (Exit 125 off I-85); 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly Carter, 804-231-1969.

23rd, Greenville, Cardboard Hero's Comics & Sportscard Show; Hilton Inn, 207 SW Greenville Blvd; 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly Carter, 804-231-1969.

30th, Raleigh, Cardboard Hero's Comics & Sportscard Show; North Raleigh Hilton, 3415 Wake Forest Rd. (Exit 10 off I-440); 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly Carter, 804-231-1969.

Ohio

7th, N. Canton, Sportscards & Comic Book Show; Holiday Inn Belden Village, 4520 Everhard Street NW; 6-10pm;

Free. R&R Promotions Inc, 216-533-8410.

9th, Boardman, Sportscards & Comic Book Show; Holiday Inn Belden Village, 7410 South Ave; 10am-5pm; \$1. R&R Promotions Inc, 216-533-8410.

9th, Dayton, Starving Comic Book Dealer's Show II; Ramada Inn, Little York Road Exit off I-75; 10am-4pm; \$2. Jane, 513-279-9724 or John, 513-279-9438.

19th, Warren, Sportscards & Comic Book Show; Avalon Inn, 9519 E. Market St; 10am-5pm; \$1. R&R Promotions Inc, 216-533-8410.

22nd, Dayton, Comic Book Show; Holiday Inn, I-75 Exit 50A; 10am-4pm; \$2. Jeff Bruce, 1-800-859-1594.

30th, Columbus, Comic Book Show; Days Inn, I-71 Exit 117; 10am-4pm; \$2. Jeff Bruce, 1-800-859-1594.

Pennsylvania

8th, Langhorne, Sports Card & Comic Book Show; Sheraton Bucks County, 400 Oxford Valley; 9am-3pm; \$1. Greg Petrino, 215-968-8577.

8th, Philadelphia, Sports Card & Comic Show; Best Western Hotel, 11580 Roosevelt Rd; 10am-4pm; \$1. Greg Petrino, 215-968-8577.

15th, Feasterville, Comic Book & Card Show; The Buck Hotel, Bostleton Ave & Bridgeton Pike; 10am-4pm; \$1. Greg Petrino, 215-968-8577.

South Dakota

29th & 30th, Sioux Falls, The Original Classic Baseball Card & Comic Book Show; Downtown Holiday Inn, 8th & Phillips; 9am-5pm Sat., 10am-4pm Sun; \$1. John Nordstrom, 605-338-9519.

Tennessee

15th, Chattanooga, Card, Comic & Racing Show; Days Inn, I-75 Eastbridge Exit 1400 W. Macksmith Rd; 9am-4pm; \$1.50. Clay or Linda Pogue, 615-962-2354 or 615-469-7227.

16th, Nashville, 1994 Blow-Out Cards, Comics & Toys Show; Ramada Inn-Airport, I-40 & Briley Pkwy; 9am-4pm;

\$1.50. Steve, 615-952-4168.

22nd, Knoxville, Card, Comic & Racing Show; Ramada Inn, Exit 378 Cedar Bluff; 9am-5pm; \$1.50. Clay or Linda Pogue, 615-962-2354 or 615-469-7227.

Texas

2nd, Houston, Comic Book, Sports Card & Non-Sports Card Convention; Marriott Westside, 13210 Katy Freeway Exit Eldridge; 10am-5pm; \$2. Mark Hlavinka, 409-295-4353.

9th, Houston, Comic Book, Sports Card & Non-Sports Card Convention; Holiday Inn SW, 11160 SW Freeway at Beltway 8; 10am-5pm; \$2. Mark Hlavinka, 409-295-4353.

9th, San Antonio, Comic Book, Sports Card & Non-Sports Card Convention; Wyndham Hotel, I-10 & Wurzbach; 10am-5pm; \$1. Mark Hlavinka, 409-295-4353.

29th & 30th, Houston, Comic Book, Sports Card & Non-Sports Card Convention; Holiday Inn I-10 & Silber, 7611 Katy Freeway Exit Silber; 10am-5pm; \$2. Mark Hlavinka, 409-295-4353.

Virginia

2nd, Virginia Beach, Comic Book & Sci-Fi Convention; VA Beach Pavilion, 1000 19th St; 10am-4pm. Wayne, 804-420-2344.

8th, Fredericksburg, Cardboard Hero's Comics & Sportscard Show; Best Western, 543 Warrenton Rd; 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly Carter, 804-231-1969.

9th, Alexandria, Cardboard Hero's Comics & Sportscard Show; Quality Inn, 6461 Edsall Rd; 9am-4pm; \$1.50 (Under 6 Free). Buddy or Beverly, 804-231-1969.

29th, Richmond, Cardboard Hero's Comics & Sportscard Show; Comfort Inn Midtown, 3200 W. Broad St; 9am-4pm; \$1.50 (Under 6 Free). Buddy Carter, 804-231-1969.

West Virginia

9th, Charleston, West Virginia Comic Con; Holiday Inn-Hearth O'Town, Washington at Broad St; 10am-4pm; \$2. Jeff Harper, 216-499-6056.

SITTERS

Most Sitters begin with high expectations and a lot of hype, but their 15 minutes of fame seem to be more like five. Some are able to rebound, but the others are deliberately put in granny's attic to forget about.

Youngblood #1



LOW \$6.00 HIGH \$15.00

Mega hype followed by a lack of direction in the characters has left readers cold.

Alpha Flight #106



LOW \$5.00 HIGH \$16.00

The timely story brought in the masses, but the hype didn't stick and neither did readers.

Man of Steel #1



LOW \$3.00 HIGH \$4.00

John Byrne's total revamping of the character which didn't last. No real change for Supes.

HERO

COMING NEXT MONTH...

Cover Feature:

**"THE FRONT OF HERO IS THE PITT'S"
A SMASHING DALE KEOWN COVER**

When you've said Pitt, you've said a mouthful—literally!

VALIANT EFFORTS:

What's Going On?

Not long ago, Valiant was seen as the little company that could—and they still could—knock the Big Two off their feet. Then Jim Shooter was fired and Barry Windsor-Smith quit. What effect have these (and other) changes had on the Big V? Tune in next month for some answers!

SPIDER-MAN: Hollywood or Bust?

Out in Hollywood, James Cameron is attempting to succeed where so many others have failed, by putting a Marvel hero in a movie that *doesn't* blow. HERO's got an exclusive progress report!

SPOTLIGHT ON:

Grant Morrison

The man who turned the Doom Patrol into the world's kinkiest heroes talks about his new graphic novel *The Mystery Play* and what he's got in store for both Swamp Thing and Spawn!

GREEN LANTERN'S DARKEST LIGHT

What turned Hal Jordan from America's favorite test pilot into DC's newest dark, gritty psychotic? New GL writer Ron Marz tells HERO and explains what's up!

PLUS MUCH, MUCH MORE!

We'll include a look at how to buy comic art, Don Simpson's Megaton Man and all of the regular features (On The Edge, Hollywood Heroes, Fact Files) which, when seen as a cumulative whole, make HERO #9 quite possibly the most important periodical of the second half of the 20th century! Sure! You betcha!

DON'T BE LEFT OUT! RESERVE YOUR COPY NOW!

...WHAT
IS THIS
PLACE?





THE NEW WAVE



Stop fooling yourself. There are thousands of people out there who want to be in the comic book industry. Writers, artists, colorists, etc. It is a difficult task to say the least. You are competing with established superstars, talented newcomers and veteran journeymen. The level of craftsmanship in the industry over the last 10 years has risen to rival the best of mainline illustrations and even some fine art. Witness *Arkham Asylum* from DC Comics, *Maus* by Art Spiegelman, *Watchmen* from DC, the recent *Marvels* from Marvel Comics, *Enemy Ace* by George Pratt and DC, *M* from Eclipse, the list goes on.

Movies have long been taking cues from the comic book industry. The *Batman* series, the *Teenage Mutant Ninja Turtles*, the *Superman* series. I won't list *Marvel's* movies because unlike their comic books, the movies really suck. Everybody remembers the scene when Captain America wakes up from suspended animation and walks from the North Pole to damn near Florida? Or how about earlier in the movie when he steers a guided missile with his ears? Even movies which were not taken directly from comic books are heavily influenced by comic books—everybody knows that *RoboCop* is just Iron Man with an attitude. *DarKman* was every dysfunctional superhero rolled into one (*Punisher*, *Batman*, etc.). Then there are movies like *Meteor Man*—aww, never mind. Comics, and the influence comics have, are growing steadily. The real world is now starting to take notice, but for a young artist or young writer out there who thinks that he or she can get into this business nowadays by ripping off—or should I say "by being heavily influenced" by the latest fan favorite, this is a serious mistake on their part. The days of taking your portfolio around looking for your first big break are about over, my friend.

I look at countless portfolios a year. The vast majority of them are ripoffs of the current hot artist. Some are outright copies, not swipes, but copies. I recently had a young man at my studio showing me his portfolio. After he had produced page after page of copied artwork, a while of trying to be nice to him by giving the phrase, "You're being too close to your influences." I finally said, "You're not doing anything but copying." Boy, did this guy get upset. He said he didn't know what I was talking about and he didn't copy anybody. I tried to remain calm. I explained to him that I had well over 500,000 comics, that I was a serious collector, and I knew what I was talking about. He kept on insisting that I was wrong. I quietly got up, went over to a part of my collection, found the book, and showed it to him. His reply was, "The cape is different." My reply, "Yeah, the one in this comic wasn't copied." Now you might chalk this up to this young man's inability to understand the business he wants to be in, but a pretty well known cartoonist who draws in the style

of Mort Drucker, who went on national television and when asked by the interviewer if "Drucker was a big influence to you?" said he "never even heard of Mort Drucker." Yeah, right. Oh, and to the artist who said that, when you read this, don't call me, call someone who cares, you had your chance.

Books, television, museums, galleries, plays, the list goes on of people who are becoming interested in comic book material. Major universities now have comic book and graphic novel courses. The industry is growing by leaps and bounds and the window of opportunity for young artists to get into the field without being somewhat original is fast closing. Oh, don't get me wrong. If you do a really good McFarlane rip, someone will hire you. The problem you will face as a creator is that if Todd McFarlane wants to do your project, or someone comes along that does a better rip, you my friend, (to paraphrase Clint Eastwood) are doo-doo out of luck. This should be a very real concern to you. This industry is growing up really fast. The business side of this industry has grown up, the creative side of the industry is fast catching up.

First thing you have to do is get some real art training. *How To Draw Comics The Marvel Way* is an excellent book if you already know how to draw and only want to draw for Marvel. It doesn't leave you with much individuality, though. Somehow I don't see Bill Sienkiewicz, J. Muth, Mike Mignola or Steve Rude sitting around going, "Where's my Marvel book? I'm lost without it! My career is over! Somebody help me!" Take a serious look at the new hot kids on the block. Joe Quesada, sure Joe has influences, but every drawing is a Joe Quesada drawing. Jae Lee, Jae's influences are also obvious, but he makes his artwork his own. John Paul Leon, for my money, the freshest new talent in a good number of years (he must've had a good teacher). Bernard Chang, Bernard's work doesn't overpower you, there is a powerful way he plans and executes a page. Adam Pollina, this kid has grown by leaps and bounds in no time. Walter McDaniel, Walter's sheer ability is phenomenal. Except for possibly Sienkiewicz and Denys Cowen, I have never seen anyone develop and keep developing as Walter has. Bernard, Adam and Walter must have had phenomenal teachers, heh, heh. Of all the above mentioned artists, they all share one thing in common—they all have influences, but their work is unmistakably their own.

But going beyond your individuality as an artist or writer, you have to realize comics is more than writing and drawing pretty pictures. If your concern is the next fill-in issue so you can pay your bills, you're in for a very rude awakening. A professional artist is just that, a professional. You are your own accountant, representative, agent, receptionist, business manager and secretary. Things like the way you dress, how you answer the

phone, yes, how...you... answer...the...phone, are just as important to your career as your portfolio. Years ago when I was first starting out as an illustrator, I was in my apartment seething because I had just had a vicious fight with my girlfriend. My phone rang, I picked it up and said, "Who the hell is this and what do you want?" The reply was "I am an art director for *Reader's Digest*, we really like your work. We were calling to see if you would accept an assignment in Japan." Before I could stammer out an apology she said, "Obviously, we made a mistake." Click. I was crushed and I deserved it. I tried calling back to explain, I wasn't two sentences into my apology and explanation, when I was told not to bother, my personal life was no concern of theirs. Let me enlighten you to something many young artists have never heard—nobody cares about you, until you prove yourself. Ask yourself this question, "What is the purpose of a comic book convention?" Is it A) To sell books, B) To meet and talk with professionals, C) To show your portfolio, D) Pick up good back issues of *Silver Surfer*. From your standpoint, probably B, C or D.

From the comic company's standpoint, it's A, period. They're not there to discover any artists, they're not there to discover any writers. They're there to sell comic books. Sure, they'll look at your portfolio, some companies have an aggressive talent search going on during conventions. But the reason the companies are there, the main goal, is to sell comics. Now, don't get mad at me because I may have shattered your illusions of what comic companies are. I'm just pointing out why they're there, that this is a business. Fortunately for you, the comic book industry is full of nice guys who will take the time to look at portfolios. They don't have to, but they do. Remember the main reason they're there is to sell comic books, period. If this is a problem, I suggest you get over it.

Take some business courses so you are better equipped to be involved with the new comic book revolution of the '90s. That revolution for young professional is to be talented, educated, original and dedicated. This is really a great industry, I count myself lucky to be involved the way I am. Take a good hard look at where you are and where you want to be. Hard work is the minimum requirement to the new comic book field. Talent goes without saying, if you have to say that you're talented—you're probably not. Last, but not least, if you're real serious about this profession—stop following the crowd. The mark of a true artist is his/her individuality.

P.S. I would like to say a hearty "Hi" and "How are you?" to Margie-Eve and Jenine Drost at Calhoun High in Merrick, LI who I hear have started a Michael Davis/Hero Illustrated Final Words Fan Club. Su, hi and how are you? Now get your butts back to class.

Commentary by Michael Davis

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